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MODERN COLLECTOR'S REVIEW

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1 ..... COVER

2 ..... CONTENTS PAGE

3 ..... INTERVIEW WITH JOE KUBERT

6 ..... JOHN SCHOENHERR PORTFOLIO

7 ..... COPYRIGHT ACKNOWLEDGEMENTS

8 ..... "DEAR MR. ADKINS..."

11 ..... NOMAN (Part 1)

14 ..... "KNOCKS & BOOSTS"

18 ..... TOM CHRISTOPHER PORTFOLIO

21 ..... "THE SPINAL COLUMN" (Part 1)

23 ..... JIM PINKOSKI PORTFOLIO

29 ..... "THE SPINAL COLUMN" (Part 2)

32 ..... NOMAN (Part 2)

35 ..... ROBERT L. KLINE PORTFOLIO

39 ..... "DAN ADKINS SPEAKS"

43 ..... "SOMETHING WORTH LOOKING AT"

50 ..... EDITORIAL SECTION

52 ..... BACK COVER

THIS ISSUE IS DEDICATED TO:

ROBERT L. KLINE * JIM PINKOSKI * GARY GROTH
DAN ADKINS * MIKE KALUTA * RICHARD CORBEN
* WOODSTOCK *

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JOE KUBERT

A BIOGRAPHICAL SKETCH

Kubert is a name that's been associated with the comics industry for quite some time. In fact, Joe's been at it for 28 years now. Ahh, the inevitable question: *"How does he do it?!"*

The year was 1941; and Joe Kubert, then only a youth of 13 not yet out of high school, had already made his mark in the comics field. Reflecting on his earliest efforts, Joe said: "I started working for Mr. Harry A. Chessler; this was in the early forties. I worked in his office 1½ hours a day after school, and he gave me five dollars a week. ...I was allowed the run of the place--to look over the artists' shoulders and watch them work --and to ask their criticisms of my own work. These guys were just wonderful --their patience and their helping hands did much to engender a desire in a very young boy to be a successful cartoonist."

"Seems to me I remember a little fat kid-type coming up to the place for which I worked... about 30 years ago!" writes Irv Novick. "he was a bit obnoxious while insisting that he wanted to become a cartoonist for the comic books..." In a 1944 issue of *All Star Comics*, Joe Kubert's first job for *National Periodical Publications* was printed. It was soon after that people started to define *Kubert* and *Hawkman* as the same thing.

All through the 40's Joe worked for *National*, changing and developing his style. During this period, he handled a good number of *DC*'s heroes, including: The *Flash, Wildcat, Zatara, Crimson Avenger, Shining Knight, Newsboy Legion*, the *Star Spangled Kid, Sargon the Sorcerer*, and *Johnny Quick*. Fans have said that Kubert's art on these characters may have been the best they had ever been portrayed in. Still young, still developing, Kubert faced the 50's.

During the 50's, Joe slackened his pace at *National* to do some free-lancing for the other companies. *Crimebuster* for *Lev Gleason Pubs.*, *Son of Sinbad* and some terror tales for *St. John Publications*, small jobs for *Avon* and the others, and even a short stint with the famous *EC* comics company.

MAN WORKS FROM SUN TO SUN-- A CARTOONIST'S WORK IS NEVER DONE!

Joe Kubert

1/23/70

But two of Joe's achievements of these years stand above all his other efforts: *Viking Prince*, with Robert Kanigher for *National*; and *TOR*, with Norm Maurer for *Archer St. John*.

Having full-reign at the *St. John* studio, Kubert took new directions with his mags. He and Maurer developed for the comics media what had recently been popular in the movies: *3-D*. *TOR* was the first *3-D* comic produced; and the *TOR 3-D* comics border on the verge of fine art. Said Joe concerning his work at *St. John*: "I enjoy all subjects --providing they're done where the writing utilizes the art, rather than using the art merely to enhance the writing. My preference toward *TOR* is simply because this is my own personal idea and property. In the *TOR* books (*1,000,000 Years Ago*),I created the character; wrote it, drew it, lettered it, colored it; and at one point, took the original art down to the engraver and set 'em up in front of the cameras, for shots to be set on the metal to be etched." --Obviously, *TOR* was not only a work of love, but an actual part of Kubert, the man. --And a quite creative part, at that!

The 60's rolled in; and Joe again turned his creative efforts towards *National*. *Hawkman, Sgt. Rock*, and other projects, both large and small, kept him extremely busy... but happy. "Unlike many people in the comic book business," said Joe, "I don't feel myself demeaned in working for comics. The fact is: I've always enjoyed this media --and I've always given what I felt is my best to it. I'm not 'saving' my 'greatest works' for painting, or advertising art, or even 'pop' art! My best efforts are what you see now!" However, in the spring of 1966, Joe departed from the routine of the *DC bullpen* to collaborate with Green Beret officer Robin Moore on a syndicated newspaper strip.

"Tales of the Green Beret" started on Monday April 4th, 1966; and ran as a daily strip with a color Sunday supplement with Kubert at the art helm, until the winter of 1967; when Joe turned the strip over to John Celardo (Who, as a result, had to relinquish *Tarzan* to Russ Manning.).

Back again to his full-time job at *DC*, Joe worked with Bob Kanigher developing a new character. A character who presented the enemy's side of the conflicts and insanity of War...*The Enemy Ace*. In a recent issue of *Star Spangled War Stories*, Joe expressed his feelings on what he thought *Enemy Ace* had accomplished: "...Von Hammer is the proto-type of all men caught in the whirlpool of War. He reflects the suffering *all* men endure in battle ...The point of our 'War Magazines' has been to show the futility of war, while stressing the human qualities that are driven to peak-highs under the duress of battle. If these elements become recognizable to you, the readers, then we have reached our goal."

Truly, Kubert and Kanigher have accomplished something with *Enemy Ace*... Something...noble ...Something the other comic companies know they cannot duplicate. But, time goes on, and things change...

In the summer of 1968, Robert Kanigher was forced to retire from his editorship because of health, and Joe Kubert became editor of *DC*'s war mags, as well as part-time editor of *Showcase*. Soon, even the *Enemy Ace* steps down from the limelight for another Kubert/Kanigher creation.

A crimson-haired white man, adopted at infancy by the chief of the Blackfoot tribe finds, as he attains manhood, the greed and relentless purge of Indian land by the white man, and his fanatical search for the shiny, "yellow rocks" he foolishly values above all else. This 'white Indian', *Firehair*, must search the land... hew-out a place for himself in a world he cannot begin to understand.

The keystones Kubert helped create have started things moving. Dennis O'Neil and Neal Adams have paralleled the understanding behind *Enemy Ace* and *Firehair*, directing *Green Lantern* and *Green Arrow* to "find America." And so they search... with *Firehair* and *Von Hammer*, for a world that may not even exist. --Joe Kubert seems to have started a new, promising trend in the comics industry. Who knows what the future holds?

Now, in the summer of 1970, Kubert delights his fans with a new treat. He & Bob K. have been at it again, and have created..."*The Unknown Soldier.*" The oddessy of a man, who has lived through ages past and present by this credo: *"I dedicate myself ...as you have given yourself... to uphold the right against* any *who would attempt to destroy that which we all hold dear..."*

It is now the present. And you have read just how Kubert *"did it"... and how he still does.*

WE NOTE WITH REGRET, THAT THE INTERVIEW WITH JOE KUBERT WAS NOT AS PENETRATING AS WE HAD HOPED IT WOULD BE. THIS WAS DUE TO THE FACT THAT MR. KUBERT'S PROFESSIONAL COMMITTMENTS KEPT HIM TOO BUSY TO HAVE SPENT AS MUCH TIME WITH THE INTERVIEW AS WE EXPECTED.

THE INTERVIEW

What was the first job you did for National? When was this?

I've worked for DC on and off over a period of 20 years, and I can't recall the first job.

When did you start drawing Sgt. Rock? How many years has that been?

Robert Kanigher created the written character of Sgt. Rock, which I pictorialized, about 12 years ago.

Why did you finally give Sgt. Rock up to Russ Heath, and decide to work mainly on covers?

When I became editor, about two years ago.

Who was the man behind the idea of Enemy Ace?

Robert Kanigher.

In The Brave And The Bold #84 (the Batman and Sgt. Rock teamup issue), the whole of page 14 looks like it was done entirely by you. What's the story behind this?

Neal Adams was in the progress of inking the story towards its completion. I happened to be in the office while he was working, and I asked if he could use a hand. He did. And then I did. Incidently, I think it was only parts of the first two or three panels I inked.

Many new fans know little of what happened to Viking Prince. Care to comment on why he was dropped? Any plans for his revival in the near future?

Viking Prince reprints have and perhaps will appear again in current issues of Star Spangled War Stories.

Concerning FIREHAIR...

You seemed to somewhat change your style concerning backgrounds which in part, reflect the style of Kelly Freas. Were you aware of this? --Would you consider this an "experiment" on your part trying to graphically portray scenic views? Looking back on it, are you pleased with the way it all came out?

No, I wasn't aware of the similarities you mention; but, yes-- I was trying for a slightly different look. I believe the effects I tried for what would develop into something that ultimately will please me.

Firehair lasted a mere three issues of Showcase. Are there any plans for his regular appearance in any of the mags you edit?

Yes.

Concerning HAWKMAN...

By luck, we have obtained original art from one of Hawkman's Brave & Bold appearances; how do you feel about we fans getting ahold of these items?

I've no objections to any work that has been obtained by anyone--legitimaly. I object most strenously when the artwork becomes another person's property without the knowledge of the artist.

We agree. ...We've heard that many pieces of original art are actually destroyed after printing because certain people, billing themselves as "fans" are making tremendous profits on the re-sale of such art?

Yes. --But not before the artist has the opportunity to acquire it. A few years ago, the policy was to destroy the artwork and not give the artist the opportunity to save it. Carmine Infantino has been very instrumental in stopping this practice.

Which do you prefer: Pencilling or Inking?

I think it's rather important to both chores-- to make for a completely satisfying job.

Would you ever consider teaming-up with another artist in the future, to work somewhat like "Simon & Kirby" did?

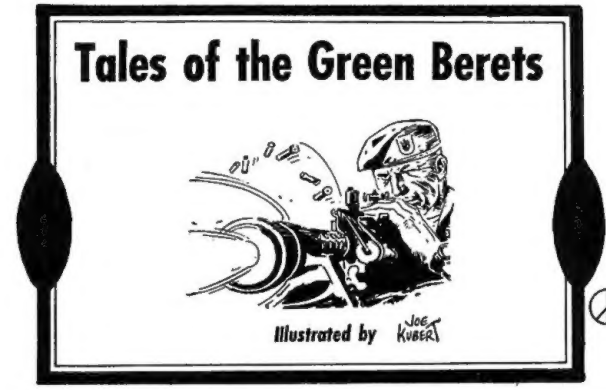
No.

How long does it take you to pencil a page? To ink a page? Do you always use a brush? --Why've you switched from pen to brush?

Time variations are too tremendous to try to generalize. I don't limit myself to a brush, or pen. I'd use the back end of a mop If I thought it'd give me the proper effect!

What size do you do your art on?

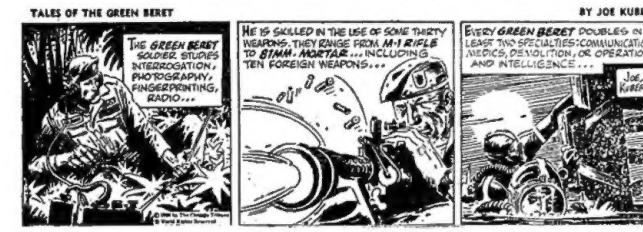
10" x 15" --half again the size of the final copy.



TALES OF THE GREEN BERET
BY JOE KUBERT
Introducing the Tales of the Green Beret
PRESIDENT JOHN F. KENNEDY GAVE HIS WHOLE-HEARTED SUPPORT TO THE MEN OF THE SPECIAL FORCES AND COMMANDED THAT THE COLORFUL GREEN BERET BE RESTORED AS THEIR EMBLEM. IN HIS ADDRESS TO THEM, HE SAID: "WEAR THE GREEN BERET PROUDLY... IN THE DIFFICULT DAYS AHEAD!"
EVERY YEAR, ANOTHER GREEN BERET IS PLACED ON HIS GRAVE-- BY THE MEN WHO LOVED AND ADMIRED THEIR FALLEN COMMANDER-IN-CHIEF...

TALES OF THE GREEN BERET
BY JOE KUBERT
THE U.S. ARMY SPECIAL FORCES-- FIGHTING MEN WHO PROUDLY WEAR THE GREEN BERET-- WERE FORMED IN 1952. SPECIAL FORCES GUERRILLA TEAMS FIRST FOUGHT BEHIND ENEMY LINES IN KOREA.
THE U.S. ARMY SPECIAL FORCES 12-MAN "A-TEAM" CONSISTS OF A CAPTAIN (C.O.) FIRST LT. (EXEC.) TEAM SGT., INTELLIGENCE SGT., TWO MEDIC SPECIALISTS, TWO MULTI-SKILLED COMMUNICATIONS SGTS., TWO DEMO-ENGINEERS, ONE LIGHT AND ONE HEAVY WEAPONS SPEC-INSTRUCTOR..
SUPERBLY TRAINED AND SKILLED-- EVER VIGILANT DEFENDERS OF DEMOCRACY-- THE GREEN BERETS!

TALES OF THE GREEN BERET
BY JOE KUBERT
IN HAND-TO-HAND COMBAT, GREEN BERET MEN ARE EXPERTLY TRAINED IN JUDO, KARATE, WRESTLING, BOXING... COMBINING ALL THESE TECHNIQUES INTO A NEW BRAND OF IN-FIGHTING...
EVERY GREEN BERET SPEAKS AT LEAST TWO LANGUAGES FLUENTLY... AND SOME SPEAK AS MANY AS TEN. ALL THE LANGUAGES OF AN AREA ARE STUDIED... INCLUDING THE DIALECT AND IDIOM OF THE ENEMY.


TALES OF THE GREEN BERET
BY JOE KUBERT
THE GREEN BERET SOLDIER STUDIES INTERROGATION, PHOTOGRAPHY, FINGERPRINTING, RADIO...
HE IS SKILLED IN THE USE OF SOME THIRTY WEAPONS, THEY RANGE FROM M-1 RIFLE TO 81MM. MORTAR... INCLUDING TEN FOREIGN WEAPONS...
EVERY GREEN BERET DOUBLES IN AT LEAST TWO SPECIALTIES: COMMUNICATIONS, MEDICS, DEMOLITION, OR OPERATIONS AND INTELLIGENCE...

TALES OF THE GREEN BERET
BY JOE KUBERT
GREEN BERET MEN ARE ON PATROL IN EVERY FAR CORNER OF THE WORLD, PROTECTING PEOPLE... DEFENDING LIBERTY... WHEREVER DUTY CALLS. FROM LEECH-INFESTED JUNGLES-
-TO THE HIGH-SNOW COUNTRIES OF THE WORLD- THE GREEN BERET ADAPTS. HE CAN SURVIVE ANYWHERE UNDER ANY CONDITIONS...

TALES OF THE GREEN BERET
BY JOE KUBERT
EVERY GREEN BERET SOLDIER IS AN EXPERT PARACHUTIST...
EVERY GREEN BERET IS AN EXPERT WITH A RUSSIAN AK SUB-MACHINE GUN... OR A CZECH, SWEDISH, GERMAN, FRENCH OR CHINESE WEAPON... AND CAN FIELD-STRIP IT IN THE DARK... AND CAN FIELD-STRIP
EVERY GREEN BERET IS TRAINED WITH CROSSBOW, LONGBOW, AND GARROTE... DEFENSIVELY AND OFFENSIVELY!

TALES OF THE GREEN BERET
BY JOE KUBERT
DATELINE, SAIGON... FROM: CHRIS TOWER-- THE GREEN BERETS' "OPERATION FALLING RAIN" HAS COMPLETED ITS DEADLY MISSION. IT COST... IT COST PLENTY! QUANG... A GREEDY "SOME-TIME" ALLY... PAID WITH HER LIFE.
AN HEROIC AGENT FOR THE SPECIAL FORCES, QUANG'S SISTER LI, IS "TORTURED INTO TELLING OF HER PART IN THE OPERATION.
AND THE BRAVE SOUTH VIET NAMESE AND AMERICAN FREEDOM FIGHTERS PAID -- DEARLY -- FOR THEIR PIECE OF SWAMPY JUNGLE BURIAL GROUND...

TALES OF THE GREEN BERET
BY JOE KUBERT
SAIGON... NEWSMAN CHRIS TOWER WAITS FOR HIS GREEN BERET BUDDY, SGT. CHAMP BENTON...
HELLO, NUMBER ONE JOE. YOU GOT AMERICAN MONEY DOLLARS? I GIVE 180 P.I.'S* NO KIDDIN'.
THANKS... BUT NO THANKS. HEY, CHAMP!
SO YOU DID MAKE IT BACK IN ONE PIECE, CHRIS.
YOU KNOW WHAT THEY SAY ABOUT BAD PENNIES, CHAMP.
*BLACK MARKET EXCHANGE RATE FOR VIET NAMESE PIASTRES.

TALES OF THE GREEN BERET
BY JOE KUBERT
BACK IN SAIGON, SGT. CHAMP BENTON SHOWS NEWSMAN CHRIS TOWER THE TOWN...
HEY, NUMBER ONE JOE. BUY LOTTERY TICKETS? PICTURES? HONEY? ELEPHANTS? PRETTY DOLLS? ALL VERY GOOD JUNK..
CHAMP, I GET THE IMPRESSION THAT THE VIET NAMESE KIDS ARE LAUGHING AT US.
WHY SO SURPRISED? YOU'RE RIGHT!
TO THEM, WE'RE BIG AND CLUMSY... OUR NOSES ARE TOO LONG... AND OUR COLORS ALL WRONG.
I KEEP FORGETTING THAT WE'RE THE VISITORS IN THEIR LAND.

And that size is the standard for all other DC artists?

Yes.

What type of paper do you do your artwork on?

I use Strathmore 2 ply (kid & plate finish).

And your other materials(pencils, brush & pen types, etc.)?

I did a full page special entitled: "So You Want To Be A Cartoonist", which explains most questions pertaining to artists' materials. It will first appear in Our Army At War #217, and other DC books after that.

Who does the coloring at National?

A staff of the best colorists in the business: Jack Adler, Jerry Serpi, Walter Herlichek, and Tommy Hicilosi.

What's your opinion of Neal Adams as an artist?

Neal is one of a breed of new artists that possess more talent than any one person should! He and fellows like Jim Steranko, Gray Morrow, Jim Aparo, and others have the facility to revitalize old "dinosaurs" like myself.

And your opinions on Marvel's staff?

They're terrific.

And what do the DC staffers have in store for us?

Bigger & better, newer and more novel things are yet to come.

Have you ever done any "ghost" work?

Not that I can recall.

Concerning fanzines: Do you ever have time to contribute to any of them? Do you have any favorites? What have you done?

Once in a while-- I've no favorites in particular. The fact that I'm here in the office 2 hours beyond the time when I should've gone home is the reason I do a minimal amount of "contributing".

Any plans for any further work on the character Tor?

Perhaps--in the future.

To date, is there any of your artwork you consider your best?

"Best"? --I'm not sure. However, I always enjoy the job I'm working on right now--whatever that may be.

And what were you doing in the line of art when this interview reached you?

I've just completed a new feature called "The Unknown Soldier", which will be appearing regularly in Star Spangled War Stories.

Concerning the syndicated strip: Tales of the Green Beret...

What prompted you to enter this area of comics?

I'd never had a syndicated strip published before... I tried to sell Tor as applied in the syndicated strip form but my efforts were to no avail.

Why'd you finally drop the strip, then?

I dropped it because I felt I'd lost control of the strip's directional thrust.

Jack Able worked on the strip with you for a time before you quit...

Yes. --Jack Able inked several Sunday pages and dailies.

Why?

Because deadlines were becoming constricting!

Concerning Jim Warren's magazines: When Blazing Combat was being produced, did you get an offer to do a story for the mag?

No.

It seems strange that you wouldn't try to do something for the Warren mags... a wash job or something using various media uncommon to the regular comic book medium. Why haven't you done anything in this vein?

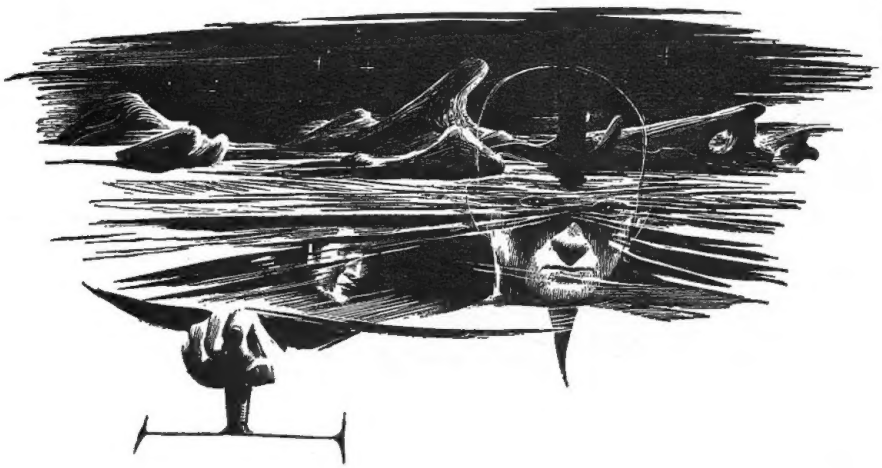
The opportunity/occasion just never arose.

In closing: Is there anything about yourself that you consider strange?

The fact that I'm sitting here answering questions--when I have 13 deadlines on my back!

JOHN SCHOENHERR'S

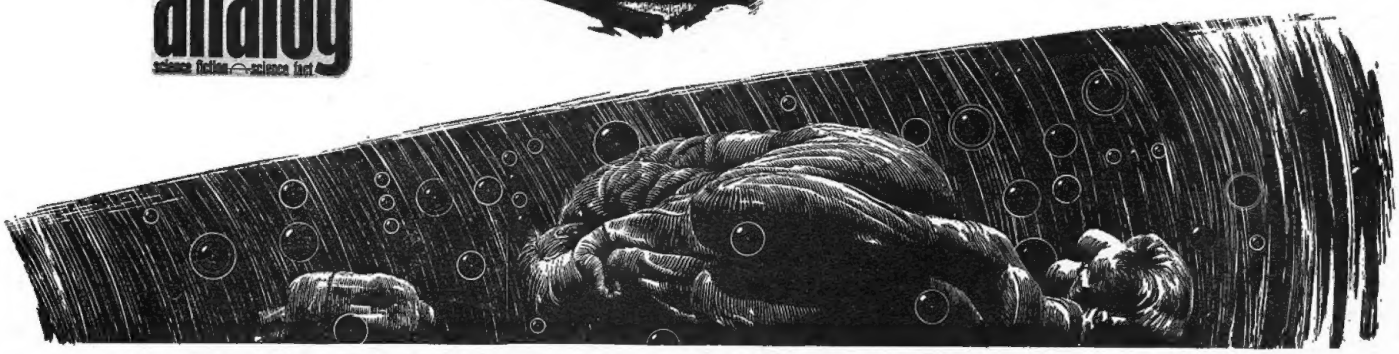
FANTASTIC SCRATCHBOARD ILLUSTRATIONS



FROM

analog

science fiction—science fact



SPACEMAN

KNOW WHAT'S WORSE THAN FIGHTING-OFF A FRENZIED HOARD OF GROPING FAN FANATICS?!!

HAVING A GROUP OF PROFESSIONAL PUBLISHERS TAKE THEIR PLACE AND BEGIN HUNTING YOU DOWN!

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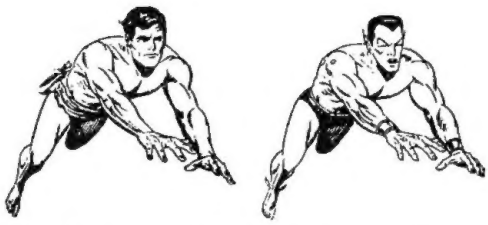
Thanks people, we're nowhere without ya!



[*Of all those objecting to Jim Vadeboncoeur's article last issue, Martin L. Greim, editor and publisher of* Comic Crusader, *was the most remonstrative.*
...We feel that Jim V.'s article this ish seems like more of an answer to Martin's arguements than to those presented by any other reader. Therefore, instead of appearing in the letters column, Mr. Greim's latest, and, in fact, his final word on the matter appears here as a prelude to Jim's article.]

To Jim Vadeboncoeur:

Yes Jim, I called you all the things you mention in your article. I did say you had the poor taste of a 9 year old. At the time I said this (after reading your first article) I believed I was dealing with a 9 year old. However, since then I have found you are an adult; and that, sir, makes the Dan Adkins article even worse! I could see, perhaps, a 9 year old writing a tasteless article like "Dan Adkins & the Incredible Tracing Machine", but for a grown man to--boy!

You call me childish for name calling. Perhaps in this you are right; but even more childish was your attempt at name calling Dan Adkins.

I'm not about to debate with you on swiping; for you seem to be the type of person who would ban "West Side Story" because it was based on Romeo & Juliet. Plus the fact, I believe enough damage was done by your article without me turning the pages of MCR into a battleground. To do this would only be lending me to your cause.

So you may keep your logic and your opinions of me --you may go protesting swiping in the streets --I don't care. I've said all I'm going to on the matter. However, while you're doing this, I'm going to enjoy Dan Adkins' art --swiped or not; and I'm going to do a little creative swiping myself. So, lots of luck!

--Oh! I do want to apologise for calling you a strange little kid. I did make a mistake in that. It just is, that your article, in poor taste, gave me that impression. But then I suppose you couldn't help that.

--Martin L. Greim
2/24/70

DEAR MR. ADKINS...

Last issue I compiled a list of "swipes" that I observed in stories illustrated by Dan Adkins. I then wrote a short article describing my personal reaction to this discovery. It was not an attempt at sensationalism, nor was it challanging Mr. Adkins' talent as an artist. From the response that it provoked, it became obvious to me that I had failed to get these two points accross. I feel that it is neccessary for me to clarify my feelings on the subject of "steals" and Mr. Adkins. But first, I would like to explain a little bit about myself.

So far, in response to my article, I have been called "an ass, a little kid, a little strange, and told to Go To Hell" by Martin L. Greim; accused of "Muckraking and Character Assination" by Berni Wrightson; and called "an irrelevent" by Jeff Jones. I really don't feel that this is an accurate representation of myself. I hope the following will help in understanding exactly what "I was trying to prove" when I wrote that article.

My name, as you probably know, is Jim Vadeboncoeur (how nice to be infamous). I am 23 years old but a relatively new member of fandom. I started buying comics in 1966 while majoring in art at Foothill Junior College. I had always read comics but had never been interested enough to purchase one until I saw *Spider-Man #33*. I was so impressed by Ditko's dynamic drawings that I began to buy comics in earnest. For over a year I was collecting in total ignorance of fandom. When I suddenly discovered other collectors, it was like the opening of a new vista. I discovered a realm of art which I had not even dreamed of. Artists like Williamson and Frazetta, Hogarth, Raymond, Foster, Wally Wood and Reed Crandall had been unknown to me. I had never seen such a wealth of beauty as was suddenly arrayed before me in the collections of my new-found friends. Since art had always been my primary interest, I began to search-out the work of these artists. I was introduced to *Creepy* and *Eerie*, Frazetta peperbacks, Tower publications, and all of the old comics that contained their art. Each new discovery was like taking another step into a brand new world, a world populated only with beautiful things, dynamic people, and exotic landscapes. A world which I realized I could never be a part of.

Each new story that I saw by these artists was not only a step into beauty, but also a private disappointment. It was a deep tragedy to discover that I lacked the talent to help create more worlds of excitement and beauty. I was not capable of even approaching the quality of art produced by these men. So I admitted the obvious and looked to

other talents which I possessed. I changed my major to Business Management, worked my way through college, and am now happily employed at a Micro-Metalurgy firm as Quality Control Manager. During this time I continued to collect comics and expand my appreciation and interest in the Graphic Art form. I "discovered" other artists like Russ Manning, Will Eisner, Alex Toth, John Buscema, John Severin, Angelo Torres, Harvey Kurtzman, Jack Davis, Joe Orlando, Russ Heath, Joe Maneely, Bernie Krigstien, Doug Wildey, and Joe Kubert. This period also brought about an involvement in fandom. I published the first issue of a magazine devoted entirely to the comic art form. I also began to pick up on the new artists appearing in the comics and underground fields. These artists included Vaughn Bode', Jim Steranko, Rich Griffin, George Metzger, Neal Adams, Robert Crumb, Jeff Jones, Berni Wrightson, and, (quite honestly) Dan Adkins.

That brings me to the present and the article that appeared in the last issue of this magazine.

I did not write that article as an "expose" of Dan Adkins. I believe that most fans were well aware of the swipes occuring in his work long before I even concieved the notion of writing the article. Since it was common knowledge, how could I expose it?? Nor was I condemning him. If the tone of the article carried that impression, then it was due to my lack of writing skill and knowledge of my readers. I wrote that article half tongue-in-cheek and half in pity. Since I quite obviously failed to convey my message, I will attempt to clarify it. I hope that I succeed this time.

The title was a take-off on a typical Tom Swift book. The "Incredible Tracing Machine" was supposed to be the "Magic Art Reproducer", which was advertised constantly in comics of the late Fifties. I didn't actually believe that Mr. Adkins actually used such a machine, but since I was writing an article for comic fans I thought that I would use comic related material. It was symbolic, although many readers took it to be an actual magical machine or else called my attention to the fact that such a device can be obtained for over $800 not $1.98 as I suggested. I thought that the last sentence carried my feelings about the whole thing. It was meant to convey the fact that Mr. Adkins was not pleased with his use of other artists work and that anyone else who "swiped" art would not be any too happy about it either.

It was pure naivete on my part when I mentioned those artists whom I thought did not swipe. From the number of letters informing me otherwise, it is unreasonable to continue to believe that none of them do. I do maintain that few could possibly do so in the volume that I have observed in Mr. Adkins' work. This is not meant slanderously, nor is it an attempt to criticize the quality of his draftsmanship. It is a fact. I did not pursue the morality of "swiping" in my first article because I believe that morals are an individual thing. I have no more right to impose my personal beliefs on Mr. Adkins than Mr. Martin L. Greim has to inflict his on me.

Since my reasons for writing that article have been challanged, I am going to express my opinion. I do feel that "swiping" is unethical. It's plagerism. An artist is not just selling a drawing to a magazine, he is selling his talent. The quality of art in a comic is a determining factor in the qualtity of sales, and, though not the major factor, it can make or break a comic. Stan Lee, for example, attempts to increase the sales of a poorly selling mag by putting a popular artist on it. It may fail in the end, but it shows that he is aware of the influence a good artist can have on sales. Everyone in Fandom and the Editors of *Marvel* and *National* keep insisting that comics are an art form, a legitimate art form; yet when someone attempts to apply the standards of the rest of the Arts regarding plagerism, the outcry is to the effect that comics are exempt because of their frequency of publication. Since an artist is required to produce such a plethora of panels, he does not have to account to anyone regarding how he obtained his material as long as it is submitted on schedule. If that's the case, then I maintain that such an artist is either a hack, or that he has not really prepared himself for his work.

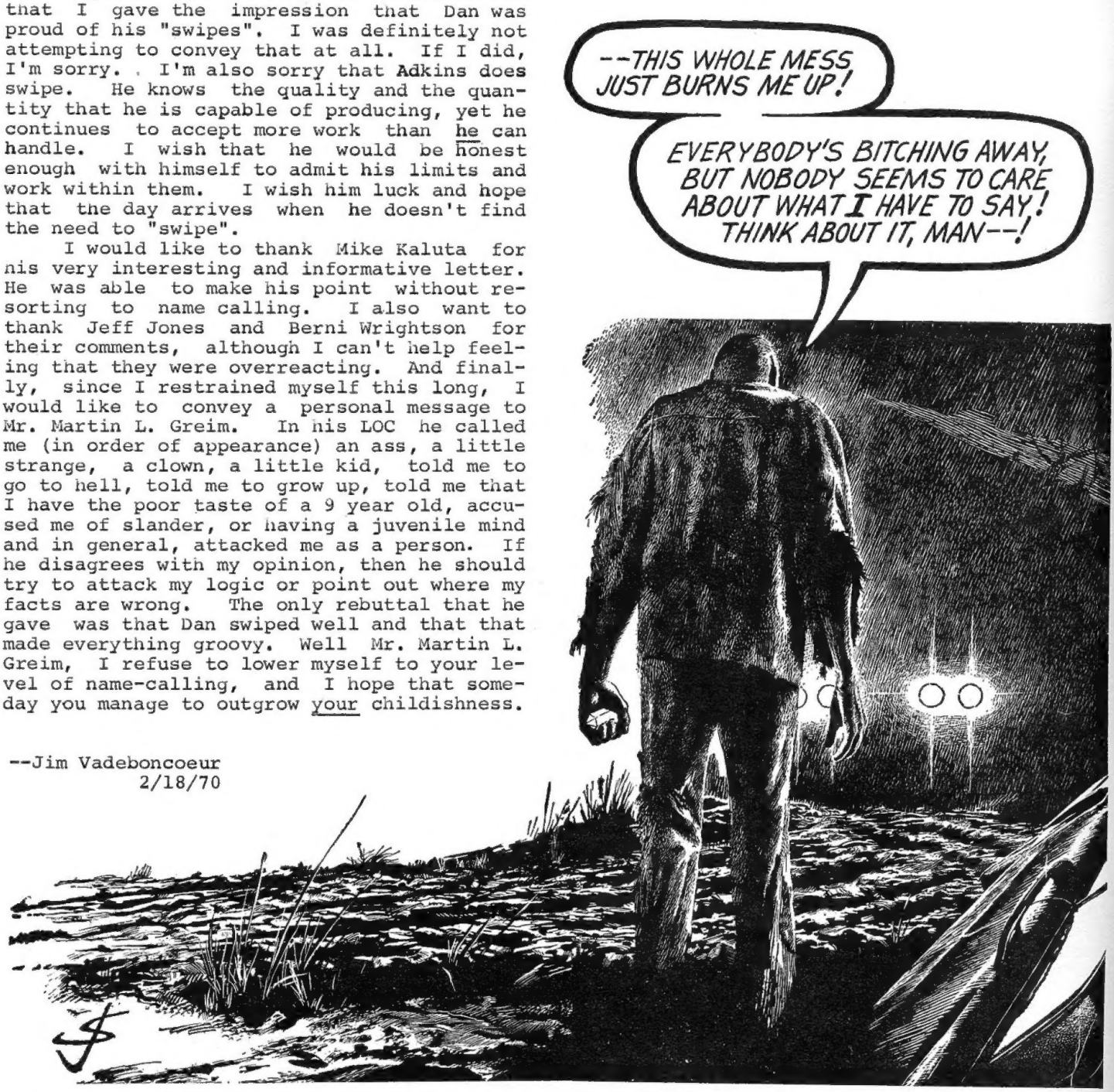
I think that Dan Adkins falls in the latter catagory. If you reread my first article you will find no pious condemnation nor even an attempt to force anyone to subscribe to my own ethecal standards as expressed in the preceding paragraph. I merely presented the facts to be judged by the readers' individual standards. It appears that my thoughts about the ethics of the situation are not widely held, but that does not prohibit me from believing in them. This is known as Freedom of Speech and Feedom of the Press.

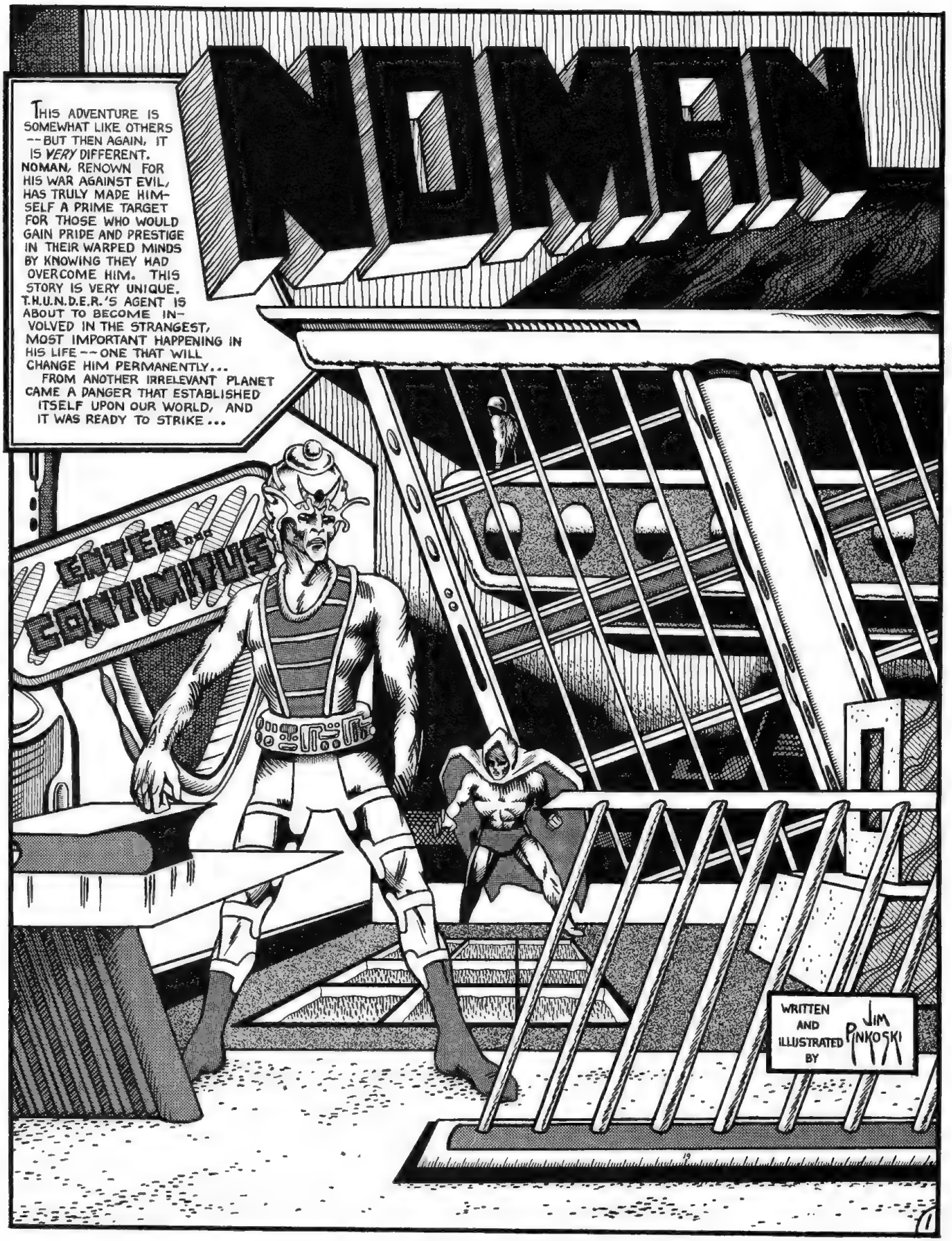
As I said, I think that Dan Adkins has not completely prepared himself for the comics field. I feel that I possess a fairly discerning eye for good art and I think that Dan is a very talented artist. He does good layouts, is a capable story teller and penciler, and has a fantastic inking style. I just want to know why he feels that it is necessary to "swipe". The answer is that he can't draw fast enough to fulfil his commitments. Take, for example, "The Day After Doomsday" which appeared in *Eerie #8*. This, to me, is some of the best work that Mr. Ad-

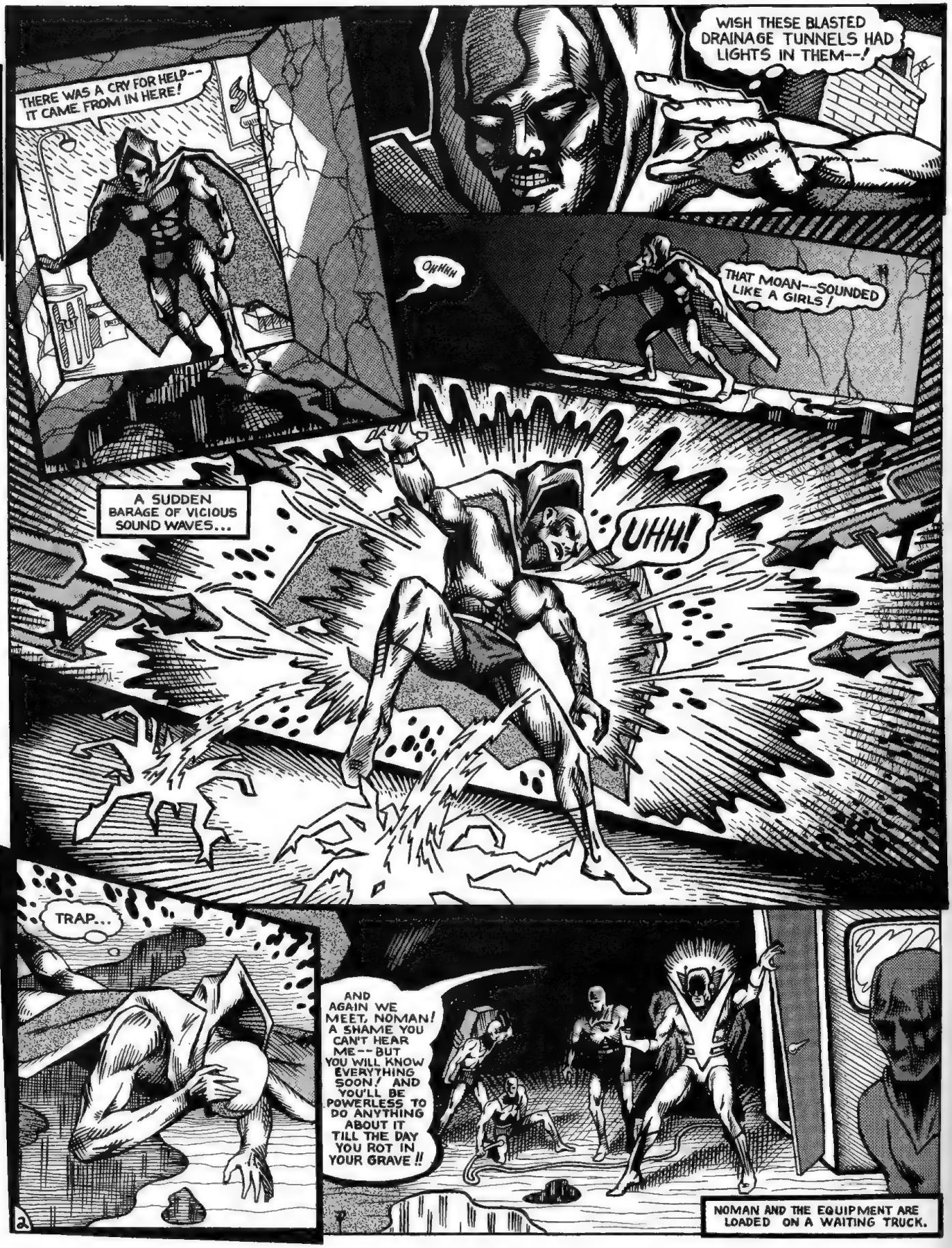
kins has ever done. He must have spent weeks, or even months, to produce it. The fantastic detail, incredibly fine inks, and beautifully-done figures attest to the time he spent on it. I can't understand why he would want to include someone else's work in such a magnificent masterpiece. I can almost picture the pride, effort, and sweat involved, and then the personal grief he went through when he decided that it was necessary to copy some of John Schoenherr's scratchboard work to complete it. Dan wanted to create beauty and was succeeding up to the point where the economics of the situation prompted his borrowing it instead of creating it. Mike Kaluta said in his letter that I gave the impression that Dan was proud of his "swipes". I was definitely not attempting to convey that at all. If I did, I'm sorry. I'm also sorry that Adkins does swipe. He knows the quality and the quantity that he is capable of producing, yet he continues to accept more work than he can handle. I wish that he would be honest enough with himself to admit his limits and work within them. I wish him luck and hope that the day arrives when he doesn't find the need to "swipe".

I would like to thank Mike Kaluta for his very interesting and informative letter. He was able to make his point without resorting to name calling. I also want to thank Jeff Jones and Berni Wrightson for their comments, although I can't help feeling that they were overreacting. And finally, since I restrained myself this long, I would like to convey a personal message to Mr. Martin L. Greim. In his LOC he called me (in order of appearance) an ass, a little strange, a clown, a little kid, told me to go to hell, told me to grow up, told me that I have the poor taste of a 9 year old, accused me of slander, or having a juvenile mind and in general, attacked me as a person. If he disagrees with my opinion, then he should try to attack my logic or point out where my facts are wrong. The only rebuttal that he gave was that Dan swiped well and that that made everything groovy. Well Mr. Martin L. Greim, I refuse to lower myself to your level of name-calling, and I hope that someday you manage to outgrow your childishness.

--Jim Vadeboncoeur
2/18/70


--THIS WHOLE MESS JUST BURNS ME UP!
EVERYBODY'S BITCHING AWAY, BUT NOBODY SEEMS TO CARE ABOUT WHAT I HAVE TO SAY! THINK ABOUT IT, MAN--!


NOMAN
THIS ADVENTURE IS SOMEWHAT LIKE OTHERS --BUT THEN AGAIN, IT IS VERY DIFFERENT. NOMAN, RENOWN FOR HIS WAR AGAINST EVIL, HAS TRULY MADE HIMSELF A PRIME TARGET FOR THOSE WHO WOULD GAIN PRIDE AND PRESTIGE IN THEIR WARPED MINDS BY KNOWING THEY HAD OVERCOME HIM. THIS STORY IS VERY UNIQUE. T.H.U.N.D.E.R.'S AGENT IS ABOUT TO BECOME INVOLVED IN THE STRANGEST, MOST IMPORTANT HAPPENING IN HIS LIFE --ONE THAT WILL CHANGE HIM PERMANENTLY... FROM ANOTHER IRRELEVANT PLANET CAME A DANGER THAT ESTABLISHED ITSELF UPON OUR WORLD, AND IT WAS READY TO STRIKE...
ENTER... CONTIMITUS
WRITTEN AND ILLUSTRATED BY JIM PINKOSKI


THERE WAS A CRY FOR HELP-- IT CAME FROM IN HERE!
WISH THESE BLASTED DRAINAGE TUNNELS HAD LIGHTS IN THEM--!
OHHHH
THAT MOAN--SOUNDED LIKE A GIRLS!
A SUDDEN BARAGE OF VICIOUS SOUND WAVES...
UHH!
TRAP...
AND AGAIN WE MEET, NOMAN! A SHAME YOU CAN'T HEAR ME--BUT YOU WILL KNOW EVERYTHING SOON! AND YOU'LL BE POWERLESS TO DO ANYTHING ABOUT IT TILL THE DAY YOU ROT IN YOUR GRAVE!!
NOMAN AND THE EQUIPMENT ARE LOADED ON A WAITING TRUCK.

IS NOT IT TRUE THAT GOOD ALWAYS FINDS SOME WAY TO CONFRONT EVIL, MY HELPLESS FRIEND?
WHERE-- AM I--?
AH YES, THAT DOES APPEAR TO BE A TOO SOPHISTICATED A QUESTION TO PUT BEFORE A PERSON IN YOUR PRESENT CONDITION, NOMAN. WE SHALL WAIT A MOMENT 'TIL YOU HAVE RECOVERED YOUR SENSES.
READY THE MACHINE.
THE DANGER OF HIS PREDICAMENT CASCADES UPON NOMAN'S MIND AND HIS FRAME TENSES WITH ALERTNESS...
AHHH! A MARKED IMPROVEMENT! SOME SIMPLE ANSWERS TO SOME SIMPLE QUESTIONS: YES, I AM NOT OF THIS WORLD, AND I GUARANTEE YOU, MY INTENTIONS ARE NOT GOOD. APPROPRIATELY NAMED, HERE I AM CALLED CONTIMITUS.
I REALIZE THAT YOU HAVE ENCOUNTERED OTHERS LIKE MYSELF WHO HAVE STRIVED FOR THE SAME GOAL. BUT UNLIKE THOSE BEFORE, I AM ENTIRELY CAPABLE AND DO POSSESS THE MEANS BY WHICH IT CAN BE LOGICALLY ACHIEVED. YOU SEE, I AM GOING TO CONQUER AND RULE YOUR WORLD!
VIBRAMAN!
NO RESPONCE? YES, YOU HEARD ME CORRECTLY, MY FRIEND!
OKAY BUDDY-- LET'S GET SOMETHIN' STRAIGHT-- IT'S NOT "FRIEND!"
MY APPOLOGIES -- WAS I PRESUMING TOO MUCH TOO-- SOON?
I COULD SWITCH BODIES, BUT IT WOULD DO NO GOOD RIGHT NOW--
AND JUST WHAT'S MEANT BY THAT?
YOU ARE ABOUT TO LEARN--
CONTINUED/...
3

KNOCKS AND BOOSTS

William R. Lund SN B849185
NAS Gallery
Mirimar, California
92145

Dear John,

Congratulations on *MCR #3*; it was a 100% improvement over issues *1* and *2*! The cover was, perhaps, the best I've seen this year on any fan mag; excepting the *RBCC* and the *Comic Crusader*. The rub-on lettering made for a more impressive magazine; one step a lot of fanzines should try. The Frazetta cover checklist of his paintings was very helpful, and much better than those you had before.

Bill Henley's article was interesting. He spent quite a deal of time just to make his point...that a live-action *Spider-Man* TV show would be very appropriate in helping along our comics. If as much work as was put into *Jonny Quest* were used for the *Fantastic Four*, it would have been extremely well-taken. Better today than *Jonny Quest* was a few years back.

Interviews I always enjoy, short or long; always finding some added information never before publicized. I also enjoy a person's frank opinions on certain topics. The interviews with L. Sprague de Camp and Jim Steranko were no exceptions.

Jim Vadeboncoeur's article, as far as I see it, was the best article in the issue. Though I am one of those who detest people calling these borrowed illustrations "swipes." I, myself will see a certain form that would look perfect in a strip I'm doing, so I'll draw it (not trace it), adding my own style. Dan Adkins' work resembles Wally Wood's so much that he is accused of swiping more than others...like Frazetta, Williamson, and Neal Adams. I bet there is not one artist who has not borrowed a certain scene he enjoyed. More than anything, that artist is showing his greatest appreciation of that scene by borrowing it. Fans like Mike Howell are very much against it [*swiping*] and would rather down-grade the artist, pro or fan, than look at the artist's own style within the illustration.

The art in *MCR #3*, by the way, was very good. --Especially the strips. I thought they all were of varying quality and style. The layout I enjoyed...And I like your idea of showcasing signitures in your letters column.

Well then, until the future brings forth the highly-anticipated *MCR #4*... Good Night, and may God bless.

Yours,

Wilund

[*Thanks, Bill, for your highly-complimentary LOC. I guess it's more a matter of pride than anything else, but we'd like to think that Bob Kline's fantastic cover this ish is the best presented on any fanzine, any year.*
...Since you mentioned Dan's art resembling Wood's so much, maybe you weren't aware of the fact that Dan was Wally Wood's assistant a few years ago. Ralph Reese took over Dan's place when Dan left for "greener pastures;" and Wayne Howard is Wood's current protige'.]

Jeff Jones
(Address Withheld: Policy)

Dear John:

Thanks for the copy of *MCR #3*. It looks as though you're putting a lot of effort into it. Over all, I thought it was an interesting issue. However, I feel I must comment on one particular article: "Dan Adkins and the Incredible Tracing Machine," by Jim Vadeboncoeur.

I don't know what Mr. Vadeboncoeur thought he was trying to accomplish, but I guess he did. The article appeared to be extremely vindictive. It is really nobody's business what means an artist uses in his work. I am not defending Dan Adkins or anyone else, only their right to do their work their way without being patronized by an irrevelent. If an artist, any artist, thinks he has been wronged or used in any way by some other artist, it is a matter between those two artists and no one else.

This article is in very bad taste, and as an editor, it is a reflection on you. Because a publication of any kind reaches so many people, there is a great amount of what is called Responsible Journalism attatched.

When used constructively, fanzines are very worthwhile projects. They can provide a place for many people, creative people, to show their work. A fanzine can link many people together with similar interests. And it can give you, as an editor, a real sense of accomplishment.

Don't let *MCR* turn into a scandal sheet.

Good Luck,

Jeff Jones

Michael William Kaluta
(Address Withheld: Policy)

Dear John,

There seems to be a copy of *MCR #3* kicking around the city of a Thousand Suns. My immediate reaction was to write a letter, because the first thing I flipped to was Jim Vadeboncoeur's article on Dan Adkins. But I withheld my hand and read the entire editorial contents, including the letter column. I also studied the artwork, art being of particular interest to me. So, to give this long letter a readable and understandable order, there are four Roman Numerals and numerous sub-numbers.

I. The Adkins Article:

I have to correct Jim V. on a few points: first, if I am to rely on the word of mouth transcription of Dan's midnight phone call, Dan is right when he speaks of the tremendous strain inherited when you make a living doing comic work. This strain is evident even in your own magazine. In your closing editorial you mention that Capt. Starr wasn't so great because Tom Christopher was hard put to meet a deadline. If Tom keeps pushing, he'll be one hell of a good artist--in the professional sense of the word. But that phrase, "in the professional sense of the word," means Professional art. If a professional artist gets in a hole, especially a newly pro artist like Dan, working for a very finicky publishing house like Magazine Management Co., can't bash-out crudely-drawn panels or the company will crush him like an ant, sweep him out the door, and he'll end up in Greenwich Village, sitting in a doorway begging for dimes.

The second point is this pet list of professional swipers that both you and Jim use, along with a list of artists that don't swipe. Both lists need one hell of a lot of reconstruction. I won't name names --if an artist swipes that's entirely his business. But Boy! are you guys in for some colossal surprises. I will tell you that not one pro artist I know has not swiped--and the pros I know would make quite an impressive list.

Third Point: Jim gave the impression that Dan, and therefore any artist that swipes gets some kind of a joy out of using other artists' material and also that the artist passes-off the swiped stuff as his own and is proud of it. This is Not the case --with a capital N. Jim needs a brush-up course on the artistic ego. It really hurts to swipe because you know that either you could do just as well if you only had the time, or you just can't draw that well. The latter hurts the most. Ask Jim Pinkoski if he is proud of the very noticable swipe in his "*ALIENS*" strip; you know the one. Ask him how much he enjoyed doing it. Every artist I know that has swiped makes a practice to point-out the swipe and where he got it. An artist is never proud of a swipe--his ego could not survive it.

Point Four: It does not come as a shock to find your work swiped by another artist. Neither do you foam at the mouth, or buy a gun to hunt-out the bastard with the intent to shoot him between the eyes. You laugh. Again it's the artistic ego. You know you did it first and your ego is flattered to see someone else using your art. I say this from personal experience. The only horror that slyly creeps up is the fear that possibly the fans will think you swiped it from him. Obviously your ego tells you that he is an inferior artist--he swiped from you, didn't he? The only kind of swiping that does offend falls into two catagories: *a) Idea and Mood swipes.* Let's say somebody looks at Vaughn Bode's lizard worlds and then goes about building universes and histories, much as Vaughn did, peoples the universes with nitwitted, pityable sadists; and then sells it as his own. --That's a crime. *And, b) Somebody that swipes something from you and obviously does it better than you could ever hope to do.* Which makes you wish you never did it in the first place.

Point Five: The "Incredible Tracing Machines" do not sell for $1.98. As a matter of fact, they list in the area of $800. You can actually see one of these beautiful monsters if you ever visit the art studios of National Periodical Publications.

Point Six is not a point of correction; yet it is the saddest point of all, and I will quote Jim's parathentical interjections: "...(my ex-idol)..." --Because Dan Adkins swipes? As Jim gets a little older and a little wiser, I hope his condemnation of "swipers" will fall by the wayside. If not, he is going to be hard-pressed to find any idol at all among professional and fan artists. You've got to take the bitter with the sweet. --Swiping is an institution born of necessity, and the only Neros that will throw a swiping artist to the lions dwell somewhere in fandom.

I would think that you, John, as editor-in-chief of *MCR* would realize that anything printed in your zine is a reflection of your tastes. The Adkins article was in very poor taste --why don't you leave the mud-slinging to those who dwell in it? And for the sake of your editorial reputation, don't go through with your planned campaign against artists that swipe. It's very petty and doesn't show your abundant knowledge of the comic art field, but your lack of knowledge concerning the actual processes concerned with the business.

II. Well Jonn, here we come to the controversial part of your opening editorial:

Are you in touch with all of fandom? I doubt it--I haven't heard from you and I am a devout E.C. fan--even done some artwork for 'zines such as *Spa Fon*, *Graphic Showcase*, and *Mythos* (one that fell through). How can you speak for "comic fans" when addressing Stan Lee concerning your wants? I am a comic fan, and I want Stan Lee to get out and hire guys like Al Williamson, Roy G. Krenkel, Frank

Frazetta, Graham Ingles, Al Feldstein, Joe Orlando, Wally Wood, etc. and start putting some guts back into comics. There are far too many Muscle-Beach Faggots in colored tights running around and breaking down real estate and generally acting foolish. But seriously, I read Marvels and enjoy Hell out of them. Question: Would you rather see John Buscema doing the *Avengers*, or George Metzger? Steve Ditko doing *Doctor Strange* or Jim Pinkoski? I know your answer. Yet you take these two fan artists over Stan Lee's choices. Don't you think Barry Smith is trying? Do you think Jim Pinkoski will be drawing the way he does today, a year from now? No. Neither will Barry Smith. Marvel hired him because they saw his potential for becoming a great Marvel artist. Could you imagine "Conan the Adventurer" from the same hand that drew all those Funny Animals? Face it--Stan Lee knows what he's doing --he's re-arranging. Like it or not, I think super heroes are dying, and horror is on the rise again. Lee, if he wants to eat, must bend with the wind. In a society as large as ours, it is always the "brainless children" that get what they want; because unlike fandom's multiple hundreds, the "brainless children" number in the millions. Nothing is "fair" to a minority when the "Silent Majority" runs past the six-zero mark --dig?

III. Those were the two main beefs I had/have with *MCR #3*--the Adkins thing being the major. A discussion concerning swiping, with pro's and con's from the fan viewpoint and the necessities and fan instigated stigma from the professional viewpoint would be an article worth printing. --But throat-slitting should be left to little gatherings of friends where it is entertaining and nobody gets hurt. This is my belief.

A few more trivial things that irked me and I'll shut up, OK?

I don't think you, as editor should bring it upon yourself to make excuses for your artists' work. It's obvious you feel it's good material--you printed it! If you feel an artist has been wronged unjustly, give him a spot in your zine to sound off on his art--his likes --his dislikes --his aims. After all, you know these artists for the most part, personally; while the greater number of your readership know them only by their art. A getting-acquainted paragraph or so would do much for the artist. I personally disliked Jim Steranko's art up until the time I met and became friends with him. Totally to my surprise, I found that our views and directions in the art field and the field of story-telling were much along the same lines.

The only other thing I want to suggest, as far as the entire magazine goes, concerns the next issue. You're up-ing the price and promising more pages. Why not put the money to a better use, keeping about the same number of pages (which is pretty healthy) and concentrate on polishing the format and printing? You say with #3 you did a lot of art editing --do more. It's your job to see that only the cream of your artists' drawings gets printing space. Sure, some guy does you a favor, and a drawing... if the drawing stinks--tell him, in a way that will spur him on to do better. When you print a fanzine it is a statement. Make it the best statement you possibly can.

IV. I haven't seen the earlier issues of *MCR*, so I can't contrast *#3* with them. I do agree with you concerning your contents page--immaculate. The minute typing was a bit eye searing, but the washout was the botnersome part. The interviews, especially the de Camp, didn't fullfil my need --I've always wanted to know who de Camp was; your interview was not comprehensive enough. The Steranko interview was much better, and a true portrait of Jim at his flippant best--especially question #39--a real laugh.

Concerning the letter column--this was good--so good it made me feel a definite loss by never seeing the Dwight Decker article.

You've got a grand bunch of artists! I've got to say I enjoyed Juanillo's *"Dragon World"* the most-I've always been one for cracking rockets against cliffs, buildings, planets, and what-have-you. But for scope, who can deny Jim Pinkoski? I do think, though, that Jim falls back on technique a little too heavily--get him a George Bridgeman book compliments of *MCR* and there'll be no stopping him. You know what he's almost got too much of? Mood. This guy Pinkoski goes mad with mood! --Dig the inside bacover--simple--quite to the point. -But you can smell what warrior's eyes burning! His *Homan* strip was the best comercial stuff --the fine crosshatch, etc. in the *"Aliens"* will not work in comics today --they just don't have the quality reproduction they had back when *Thun'da* was printed.

Another of Pinkoski's mood masterpieces is the bacover of *The Collector's Chronicle #1*. This is also the best piece of conceptual thinking I've ever seen by Jim--It has almost no reference point for the viewer to grab and hold--just an aura of STRANGE that lifts little bumps on the back of the neck. This type of conceptual thinking is something I'm into; it's a joy to find someone else just as far out.

All in all, John, you've got a mover on your hands --I can't wait to get into the articles I haven't read. You've got some stiff competition in the ranks of fandom, so don't go lazy on us. A good fanzine reeks of midnight oil and editorial sweat.

Luck.

MW Rabkin

[Whenever anything "controversial" appears in print, there's bound to be the usual phenomenal amount of misconceptions, "pros & cons," sham and fakery, thoughtless actions... in a word: a hassle. *So it went with "Dan Adkins & the Incredible Tracing Machine."*
...In his article this issue, Jim Vadeboncoeur presents a viewpoint which is seemingly different from his viewpoint last issue. OK, that's his perogative as an individual and a writer. But as an editor, my position is somewhat "delicate." When Jim V.'s article was printed last ish, I felt as Jim did. Now, I find my ideas and outlook on the matter of "swiping" have changed, and are in almost total opposition to how I felt back when MCR #3 *was published.*
...You, Jeff, and you, Mike, in so many words have said that Jim was trying to slander Dan Adkins. Maybe this is true --or it could have been the way you interpreted a closing statement which could have been taken a number of ways. One reader interpreted, by the closing statement, that Jim Vadeboncoeur was talking down to Dan is if he were scolding a naughty child. Was this the impression you received too? If so, your reasons for annoyance are most valid.
...I believe that if a person has been "wronged" (to use the popular term) he should have the chance to openly defend himself and his beliefs. Therefore, Jim Vadeboncoeur's article this ish; even though Jim's views oppose mine. That's also the reason I'm pleased to run a rebuttal article by Dan Adkins in this issue.
...There was no "campaign" against swiping artists. Poor word choice on my part was misleading. But, we decided not to use the article anyway, for obvious *reasons.*
...I agree. Horror, as well as Fantasy, are on the rise again. The appearance of Conan *and* King Kull *at Marvel are very encouraging. But, as long as the publishers of today's comics aim their product at the younger audience, the chance of Frazetta, Williamson, etc. going back to "start putting some guts back into comics," as you put it, are very slim.*
...When I said that I thought amateur artists like Jim Pinkoski, Bob Juanillo and George Metager were better than some of Marvel's crew, I was speaking in terms of development. *Jim Pinkoski, for example, is completely seperated from all contact with professional artists. The learning process is quite restricted when an artist has no opportunity to compare his originals with those of other pros his age --To learn from them --Be stimulated by them to really develop to his full potential.*
...Now Herbe Trimpe (again, just as an example) was able to attend the School of Visual Arts for three years. --To study under and learn from the masters. Yet Trimpe's art lacks a certain illustrative and entertaining quality that Pinkoski's art does *have. So when it comes to comparing the two on a scale of* personal development, *I'll have to say, truthfully, that I prefer Pinkoski's art to that of Mr. Trimpe.]*

Joe Kurnava
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07012

MCR keeps improving! The only real fault to be found with issue *#3* was the microscopic printing. A truly impressive logo by Jim Pinkoski overshadows his fine artwork within *MCR*'s pages. Juanillo's illustration in the *Conan* folio has to be the best in the ish, and--surprise!--Randy Adams' depiction of the character deserves the second spot in this catagory: if only for the great improvement shown over any of his previous work.

The best article was Dwight Decker's "The Princess Charisma." Dwight is either the proud possessor of an eidetic memory, or one of that rare breed of authors who take the time and trouble to research their work thoroughly before committing it to paper.

Jim Jones' LOC was outstanding. I think he expressed what I was trying to say in a much more effective manner. He speaks true.

"Swiping" is necessary. Take, for example, Mike Alroy's illo of *"The Atom of Old"* Though nigh-ly stylistic in its own right, it doesn't come witnin a skunk's smell of presenting *The Atom* as he originally appeared. Conversely, his illoe of *the Hangman*, and Jim Vadeoncoeur's pic of *the Enemy Ace* showed tne characters as Kubert presented them; though no credit was given to Joe. These, then, are also "swipes". To me, anything of this nature is definitely permissable, even though no credit is given to the original artist. I am of the firm opinion that characters should be done in a style they were most popularly presented; with the possible exception of crude art exemplified by *Amazing Man Comics* in most of the issues.

John, in commenting on Mike Robertson's LOC, listed Al Williamson as an artist with an original style. I love Al's work! Indeed I do! BUT--Al has already stated that he swiped from Raymond during his younger days. Eventually, Raymond's style became his own. So, if swiping can produce an artist of Williamson's stature --then, what, pray tell, is wrong with swiping?

And yes, Randy, I definitely would prefer Frank Springer's work over Jim Pinkoski's. Frank was, at one time, an excellant artist--still is a good one. His work for *EVERGREEN'S Phoebe Zeitgeist* was much more indicative of his talents than his work at Marvel. I tend to think that Marvel, itself, is responsible for most of the bad art within its magazines' pages. Any company that prints junk like Barry Smith's can't be all good! Take, for instance, Gene Colan's double-jointed heroes. You take 'em--I won't. Gene has done much more impressive things for *Warren*, and that's a company that's printed more than its share of rubbish!

To change the subject --Has anyone else noticed that artists seem to recognize females as the only gender sporting nipples upon their breasts?

Finally, we come to the matter of the identity of Scorpio. Randy Adams and Mike Howell stand victorious! Scorpio is Nick Fury's brother! Marvel, "The House of Ideas", is rapidly becoming "The House of Idiocies", and that's for sure!

I don't know if my deduction of Scorpio's identity was synonymous with Jim Steranko's visualization of his alter ego, but I'm damn sure Marvel's conception of the character just had to be their own. Steranko couldn't have come up with so puerile an ending. Marvel could --and did! Believe it or not, Marvel wrapped up the whole mystery surrounding Scorpio's identity in *Avengers #72*. But, did Masterful Marvel need one whole issue to do so? Did Masterful Marvel need one whole page to do so? NEVER!! Magniloquent Marvel explained the question of "Who is Scorpio?" in one mind-shattering sentence! Nick Fury (*Avengers #72, page 21, panel 1*) speaks: "I guess ... I ALWAYS knew it was Jake ... somehow!" That's it? Yes, fans, that's it!

I think Jim Steranko's answer to question #22 in his interview from *MCR #3* readily shows that he had nothing to do with the conclusion of the Scorpio soap opera. Even without that answer, one would have to seriously doubt that Jim would go to all the trouble of weaving an intricate plot and then nonchalantly toss it out the nearest window in favor of explaining all with one inane sentence. "I guess ... I ALWAYS knew it was Jake ... Somehow!", Indeed!!!

I would have preferred covering the subject in a much more thorough manner, but find it extremely hard to type while retching upon the keyboard of my typewriter.

So, I'll cut off abruptly and bid you a hasty adieu...

Best--

Joe

[We've always been partial to things concerned with the graphic story, and good art in general. That's why, when we had the chance to analyse the issue's general contents we found that we had not alloted enough space for the amount of text we wished to present. That meant we could either reduce the text contributions or print a mere one-quarter of the written material we planned to use.
...As you can see, we chose the former selection as the answer to our problems. However, you should notice the use of different type styles compensates for the reduction to a certain extent.
...Also, we've spaced the written features out within the issue so that they're well-seperated by illustrated features.
...Finally we designed each page so that it wouldn't be as hard on your oculus as was the type in MCR *#3.*
...Part of the credit for the success of Randy's Conan illustration last ish should go to Jim Pinkoski. Jim, as no one seemed to notice, over-inked both Randy Adams' and Mike Nolan's illustrations in the Conan *Portfolio.*
...I'll take issue with you on the matter of Al Williamson... You see, I did not list Al Williamson as an artist with an original style; I stated, falsely, that Al didn't swipe. Williamson's style, however, is original. Though he swiped from Raymond in his early days, and though his style is patterned after Raymond's, Al still has his own partiaular style.
...I've had occasion to view copies of Zeitgeist *with Frank Springer in the art department... and I was most impressed. I believe the reason Randy didn't like his art for Marvel was that he (Randy) was too used to Jim Steranko's style on Nick Fury. I enjoyed Frank's art at Marvel, but I could see he was having a bit of trouble "getting into" Nick Fury.*
...As for Barry Smith; well, he may eventually surprise you. Though I haven't been too fond of his art in the past, I can see his work on Conan the Barbarian, *as well as his material for Warren is showing the potential that Mike Kaluta talked about. --That's for sure!*
...It seems all your work and research into the Scorpio matter was for nothing. Check Paul Dushkind's letter, just to the right of my trite oracular, to see where you blew it. --But before you do, I'd like to thank you for your LOC. --Consider yourself "thanked."]

Berni Wrightson
(Address Withheld: Policy)

Dear John,
I just had the time to read a copy of *MCR #3* and thought it on the whole, was quite good; a couple of things irked me...

First, the article on Dan Adkins was, in my opinion, in very poor taste. An artist's methods, whether it be swiping or just plain making things up is *his* business. I admire Dan's work, and though I've never had the pleasure of meeting him, I can well see his reasons and believe he is just and ri-ht in what he is doing. If I had the volume of material that Dan has, I'd probably swipe just as much, or more, myself. But the important thing is, this is *Dan's* business, and *not* yours; and what's more, this sort of muckraking will reduce any fanzine to the level of yellow journalism. True, *Screen Mirror* and the *National Inquirer* and things of that ilk *do* seem to sell well, but have you ever seen the dolts that *buy* this trash? Character assination is the lowest form of sensationalism, and appeals only to minds on the same level.

The other thing, in reference to the remark that the fan artists are better than Marvel's crew. If they're so damn good, what are they still doing in fanzines? Comic magazines are produced for and aimed at the youngsters, that is, those between age 8 and 12, roughly. A simple, direct and powerful style is what these kids go for. Show an eight year-old a Romita *Spider-Man* and Frazetta's *Thunda*. Now, baring preference to subject matter, I'd bet he'd take the Romita.

This goes for all of Marvel's titles. Stan Lee has been in the business for quite a long time and by now, he surely knows what sells and what does not. As far as I'm concerned, I'd rather look at Herbe Trimpe's worst, than Jim Pinkoski's best. You should tell Jim that unless he learns to *draw* the best he'll be is an inker. Now, don't get me wrong, I'm not putting J.P. down, I just used his work to make a point. He's got a lot of potential but as he probably knows, it's gonna take a lot of hard work to get on a professional level, and my advice is that he take a step backwards and work on his drawing and worry about the slick rendering later. I've been through it myself, so learn from my mistakes.

Goodbye, and good luck on *#4*.
Berni Wrightson

[I'll skip over answering the portions of your LOC that overlapped those introduced by Jeff Jones and Mike Kaluta, and get right into this "yellow journalism" business you applied to Jim Vadeboncoeur's article.
...First, I think you should be made aware of the fact that the article was not meant as a slander piece against Dan Adkins. It was never advertised as such in any of our ads --and, at the most, was mentioned as "an article on Dan Adkins' swiping."
...Secondly, the article was written by a person who believed in his views on the matter ...who wanted to present his views (statements, opinions, etc.) by some factual evidence (eg: reproductions of actual swipes by Dan.)
...Finally, though it may seem odd to you, most of the responses we received concerning the article was of this nature: "I wasn't aware that Adkins swipes so much...I still enjoy his art, however..." and "It was an interesting article...one of the best I've read..." Not one single letter that came in expressed the opinion that Dan was a "bad person" (a bad artist, etc.) for swiping. This is important for two reasons. One being that the article couldn't have had the "slander" effect you mention if nobody got that impression. The second reason is that fandom, who most professionals feel are down on artists who swipe without understanding the professional world, seemed to understand what Jim V. was talking about. If Jim's article accomplished that, without, in truth, hurting anyone, then perhaps it wasn't as bad an article as some people believe it to be.
...Jim Pinkoski seems to be developing faith with his illustrative abilities, which is something not easily gained. Other artists will be more inclined to understand this intangible sensation. Jim's very critical of his work, and fully realizes his shortcomings; although I'm sure no one else could point them out as to exactly what he feels they are. Also, Jim has this habit of "comparing" his development against the best established professionals. Maybe he should try to save himself from sleepless nights, and more often compare his work with the numerous not-so-good "professionals." Maybe. I doubt if he will.]

Paul Dushkind
290 Tamalpias Rd.
Fairfax, Calif.
94930

Dear John,
While looking through *SHIELD* issues *1* and *5*, I noticed a few flaws in Joe Kurnava's deductions concerning the identity of Scorpio.

I'd like to comment on all of Mr. Kurnava's article, so I might as well start with how poorly it was written. First he wastes half a page giving rather footless evidence as to why Scorpio is not Fury's brother. Unnecessary, since Steranko himself marked that Scorpio was not the perdurable SHIELD agent's brother. Then, Joe proceeds with an absolutely inane testimony as to why Scorpio would be either of Fury's parents, --which is more ridiculous than Kurnava thought, since his evidence is totally non-existant! Where, from casual dialogue, Kurnava gets suspicions that Scorpio was one of the Fury family members, is beyond my comprehension.

Part II of the article, as far as I could see had nothing to do with Jimmy Woo being Scorpio ...or anything else, for that matter. The actual article, part III, *did* elevate a few good points...points which I will now dissect, and then discard:

For some reason, Fury sent Pickman to spy on Scorpio, although he didn't know it was actually Scorpio he had Pickman stalking. In issue *5*, page 10, panel 4; Pickman thinks: "I trust this will give Fury the answer he's been seeking these many years!" *"...These many years!"?* --Fury hasn't known Woo that long.

Hence, Woo is definitely *not* Scorpio. Who then, cloaks himself behind Scorpio's cosmic iridescense? I haven't the vaguest inclination. I've perused my copy of *Avengers #72*--But as far as I'm concerned, Scorpio's identity will never be revealed until, and unless, Steranko himself sees fit to do so.

Nevertheless, let me re-examine the evidence for you. The following dialogue is quoted directly from *SHIELD #5*:

VAL: "Nick, what took you so long? I wanted to talk to you before the test began!/ By the way, Jimmy Woo said...(Hesitation)... that he'd be late!"

Scorpio (as Fury): "Don't worry about it! He...(interruption)"

VAL (thinking): "If only I could have spoken to Nick! *Something's* wrong! Should I tell him?"

VAL: "Nick! I... I... Never mind!"

Now Joe said something like "Why doesn't Scorpio put Woo on report? This is proof that Woo is Scorpio!" Because Woo was not needed at the test, that's why he didn't show! Before he was interrupted, Scorpio might have planned to say: "Don't worry about it! We don't need him here!" Or, perhaps, he was going to try to explain why Woo would be late. But he wasn't making excuses for him: none were needed! We have no way of knowing for certain what Val was talking about. Is Woo hiding something from Val, Fury ...or from *both*? These are questions that obviously would have been answered in future Steranko-written and drawn episodes. More than a pity, it's a downright loss that there won't be any.

Perhaps Woo and Fury are conspiring together. The fact that Nick didn't want to get SHIELD involved doesn't rule out the possibility of involving one individual...in this case: James Woo.

Scorpio has knowledge of the inner workings of SHIELD, to some extent; which may reflect the probability that he is a SHIELD agent.

We know that Scorpio and Fury have something in common, or that Fury and another of Scorpio's enemies have some factor in common; because of Scorpio's thought: "He (Fury) always was the lucky one!"

Fury and Scorpio know each other. We know this because of his astonished recognition when he rips Scorpio's disguise from his face, as they run through the corriders of SHIELD headquarters. Joe said that it was not recognition, but frustration instead. I suggest he re-read the final panel's dialogue, which reads as follows:

"What *strange secret* now lay locked in Fury's heart... what revelation has caused the taut, grim visage he now wore like a mask? Was the search over of *had it merely begun?*"

Steranko knows the answers...but, he isn't telling.

Sincerely,

J.S. Strnad
2540 Aloma
Wichita, Kansas
67211

John--

First let me explain that I'm not much of a comics fan. I did, for sometime a couple years ago, rabidly collect MARVEL comics and various other miscellany along the same lines. I eventually decided that, unlike Dwight Decker, I would rather use the money for pursuit (literally) of, uh, "outside interests." I now have considerably more record albums, a newly-decorated rec-room lair, my own fanzine, and many fond memories. The only comics I now buy are those with exceptional art. (One question you might pose to Mr. Decker the next time you correspond: has an old *"Hangman"* comic ever given him a massage?)

However, even though I see very little in any comic book now being produced that would give it much redeeming value, I am quite fond of art (illustrative) and the concept of the graphic story. The fact that no professional publisher is taking the slightest advantage of the wonders the comic strip medium has to offer, and that everyone seems content to produce solely a lot of super-hero offal, is quite unfortunate. Luckily, though, we have fandom, fanzines, and the underground media who are all much more diversified, and infinitely more interesting, than the pro publishers.

The comics field is collapsing. This is not speculation, but fact. Comic companies are dropping title after title that has stopped making money, and some of the more creatively-minded companies are searching for new directions to take along the comic book line. The popularity of Vaughn Bode's comic-like work is an example of this reaching-out, and shows the heartening possibility of the comics' survival.

So what does this have to do with *MCR #6?* It simply explains why I was much more interested in the *Conan* and SF material than I was in, for instance, the "Woo Is Scorpio" and "*Noman*" bits. The former is a rising, developing, kinetic field; the latter is a dead end.

Jim Pinkoski's art varied from quite well done illustrations like the page 25 *Conan* pic, to pretty poor work like (and I know you won't agree with me here) the cover. Most of it fell somewhere in between, favoring the better end of the spectrum. Generally, his art lacked finish and definition, as though he is not yet quite sure of each pen stroke. (Keep in mind that I'm comparing his art to pro work, and so it will naturally suffer in comparison. Jim is past the point where he is to be compared with other amateurs; eyes forward, goals upward, straight ahead, and all that.)

Juanillo's art was good also. I don't see the purpose of a single page strip like "Dragon World" though. Unless it's a complete gag or somesuch in itself. In this case, we've all seem spaceships crash before, and Flash Gordon is much better at it than Madoc was.

"The Devil in Silver" was better written than most fan fiction. The ides of a god losing its power when faith in that particular diety wanes is very similar to Harlan Ellison's "O Ye of Little Faith." In Harlan's story, the anti-hero finds himself transported to the land of dead gods, where ancient forgotten dieties dwell when faith in their existance dies. The explanation for the "hero's" presense in this limbo land: No god, or man, believed in him; he aroused no one's faith; no one at all. As Harlan says in the closing of the story: "For as he had believed in no god... No god believed in him."

I too, find it impossible to believe Dan Adkins' statement that all artists copy other artists. True, even the Romans copied the Greeks, and Nicola Pisano copied the Romans, and Giovanni Pisano copied Nicola Pisano, ad infinitum. But each "copy" was in actuality a reinterpretation, a progression. Sometimes the new product was better than the old, and sometimes worse. But in each case, the new artist did possess scads of his own talent, or else he soon faded into oblivion (providing his copies ever raised him from obscurity.) Thus, Frank Frazetta can occasionally reinterpret Foster, but Adkins will get nowhere merely copying others.

That's about all for now.

Best of stuff...

J.S. Strnad

J.S. Strnad (Ed. *Anomaly*)

[The reason Jim's art "lacked finish and definition" was because he was going through a transition period; where he was forming out of three distinct styles one that he liked best. The new art by Jim this issue is a fine example of his current style, the outcome of his experiments and changes. ..."Dragon World" was an experiment on Bob's part with brush and fine-screen zip-a-tone. An experiment which failed because we were unable to have it printed with a metal plate. ...We decided that instead of printing a "gargantuan issue", or a "double issue" of average quality to print instead, the best we could possibly come up with. This issue is what "we could possibly come up with."]

Richard V. Corben
1503 East 83rd Street
Kansas City, Missouri
64131

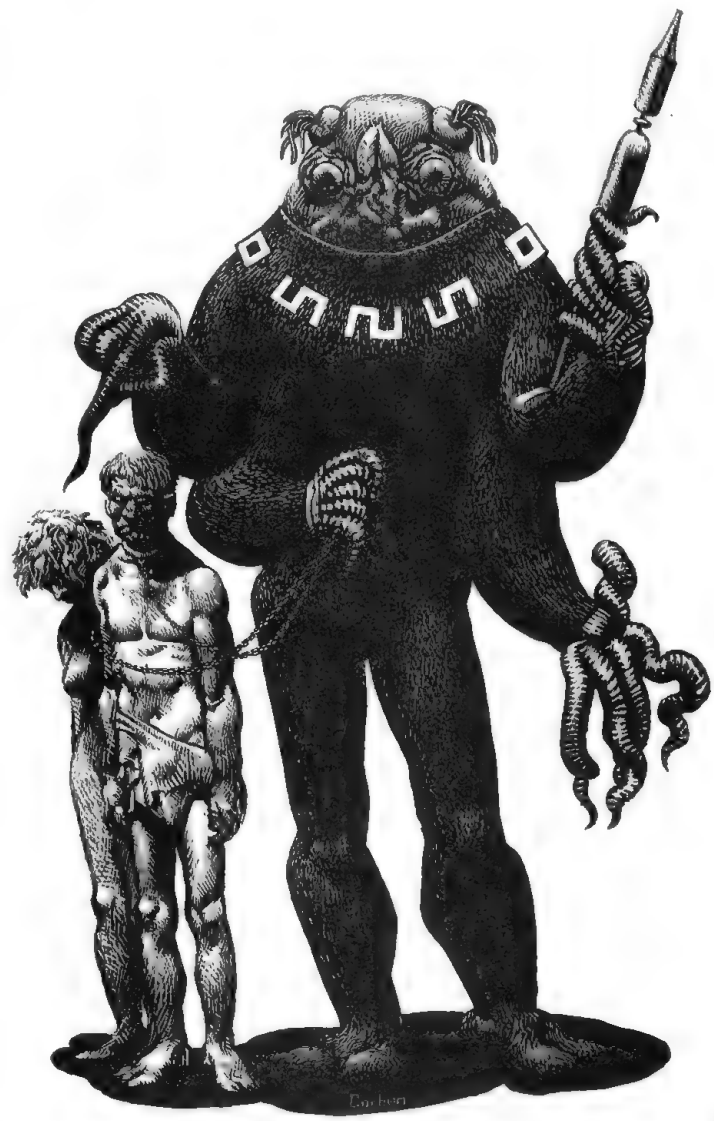
Dear John,

I will be looking forward to the comments on the Dan Adkins article. My views on "swiping" are that it is okay if you have to draw an object that is unfamiliar to you. Then the swipe material should only be a technical reference. Say you were to draw an ancient Greek soldier; it would be necessary to find material on Greek costume, weapons, even photos of the Greek countryside and buildings. Then the objects lifted from the reference material should be altered to fit your drawing as to angle, perspective, lighting, etc. "Swiping", when done to the extent shown in your article on Dan Adkins, is admitting a basic drawing weakness. Apparently the publishers don't mind, or even encourage the practice. In other fields of commercial art, such "swiping" would be adequate grounds for a law suit. Obviously, a comic book artist that must produce several pages of figure art each day couldn't afford to pay full time models. But, since he has put himself in this profession, he should have enough experience in drawing from a model that he can make up the poses himself. Perhaps the editor has instructed the artist to draw in the "style" of Ditko. If the artist accepts this, he also accepts the editor's judgment that he isn't as good as Ditko. This means the artist's own potential will never be realized. Could this artist be as good as Frazetta or Eisner, yet in his own style? He'll never know.

Sincerely,

Richard V. Corben

[Editor's note: Rich has been contributing to fanzines for quite some time now, as well as doing a few assignments for the Warren magazines--all of it excellant work. Breaking out on his own, he plans to do an all-strip fanzine of his own. Support him, in any way you can--like, buying his beautiful posters.]



PORTFOLIO

by

T. CHRISTOPHER '69

T. CHRISTOPHER

THE SPINAL COLUMN [part 1]

"The Theological Aspects of Marvel Comics"

by Dwight R. Decker

In recent *Marvel* letter columns, the question has come up from the readers as to just what is the cosmic chain of command in the *Marvel Cartooniverse*. Who created the universe, who is worshipped by *Marvel people*, What is the exact role of Odin, and so on. After some speculation on the subject, I think I can offer a few viewpoints./ Stan Lee (born Stan Lieber) is a Christian, despite his Jewish name. This much is obvious from stories like "Monsters On Mercury," with its Christmas message (and Ditko, the artist, could hardly have been responsible for it since he is an atheist), and the story in *Captain America #105* with its reference to Christ. Lieber may be somewhat indefinite about religion: various interviews he has given put across the picture of a bland, uncontroversial person with no outstanding political, social, or religious philosophy. What religion he does have might probably be a mild Christianity, not thought through, but simply something he has absorbed all of his life and never questioned./ Comic books written by Lieber reflect his personality in at least that regard. While the Christian religion is obviously the dominent one in his Cartooniverse, obvious, because of reference to Christmas, an occasional depiction of a minister, and the comment of Captain America in *#105* of his own magazine, it is for the most part ignored. Depicted, too, have been Jews and Moslems. Thus the religion on the human level is not greatly different from the way it is here./ Religion is a funny thing. It must be accepted without proof and many people are willing to die for their faiths never realizing that for all the evidence that exists their faiths could easily be erroneous and those of their enemies, correct. Despite all attempts at compromise, one central fact remains: there is only one reality. A Christian and a Hindu cannot both be correct in their interpretation of reality, and both are probably wrong. It is doubtful if the situation in the *Marvel Cartooniverse* is any different. Different people will believe different things about the nature of the universe, but *A* is *A* and only one reality can exist./ Since Lee is a Christian, it is doubtful if he seriously intended for Odin to be the supreme, omnipotent, and all-powerful lord of the Universe; especially since he introduced Zeus, who is, if anything, Odin's opposite number and equal. Not only have two seperate line-ups of gods been introduced, those of Asgard and Olympus, but in one of the *Thor* letter columns, the door was left open for still more by a half-veiled qualification./ I personally suspect that Odin is of quite recent origin, and while possessing vast power, is still not master of more than a fraction of the cosmos. Perhaps eons ago three races of man developed. Mortal man, the Inhumans,

and those who would eventually be the gods of Asgard and Olympus. The gods departed Earth first for some reason, and two communities of deities grew up in what might be called dimensional vacuoles. Neither Asgard nor Olympus seem to be co-existant with Earth, and are probably separated by a slight variation in the space-time plane, which while quite simple for a god to bridge might be utterly impossible for a human. The machinery controlling and stablizing Asgard's dimensional position is located in the Odinsword, the pulling of which is popularly supposed to result in the end of the Universe. I doubt that it would be that cataclysmic; what is far more likely is that the sword's removal would cause a difference in Asgard's position in space and time, moving it into a new plane, co-existant with Earth. In a physical sense, Asgard is quite close to Earth and once it appeared in Earth's space-time plane, mutual gravitation would result in a collision meaning the destruction of both bodies. While hardly the end of the universe, and certainly on a cosmic level no more than a local disaster, it i s quite enough for Asgardians to seek to avoid. The location of Olympus is obscure, but the same principals doubtless apply. An interesting possibility is that the gods first developed, and the Inhumans are next. They may be the gods of tomorrow, and the X-Men the first nints of what lays ahead for mortal man./ Odin, Zeus, the Watcher, and even Eternity: None of them are God. All postdate the beginnings of the Universe by some time. They are simply beings who have gained vast power, and on worlds where they have been, they may even be the inspiration for various religions and cults. So may be such beings as Mephisto and Sattanish, though in the opposite direction. Neither is the literal devil, but possibly the insparation for him. Indeed, the two might have spawned two different legends which later merged. Mephisto may have the power to control the minds and ultimately the egoes (i.e., souls) of men, but his power is not infinite. Someone with the power of Eternity would be more than his match and his captive souls, liberated by his defeat, would be able to go on to wherever the dead in the *Marvel Cartooniverse* go./ If one believes that the universe was created by someone (which raises the interesting question of who created HIM), then that entity is above all characters, no matter how powerful, so far introduced in *Marvel Comics*. It may be the Judaeo-Christian god or perhaps something else entirely. Perhaps it may be Stan Leiber himself./ The same question puzzled Greek philosophers. Like *Marvel gods*, their gods were also of a more recent origin than the Universe. So they theorized that there was something higher and somewhere in Athens they raised an alter inscribed "To The Unknown God." And in *Marvel Comics*, so must we. *END*

JIM
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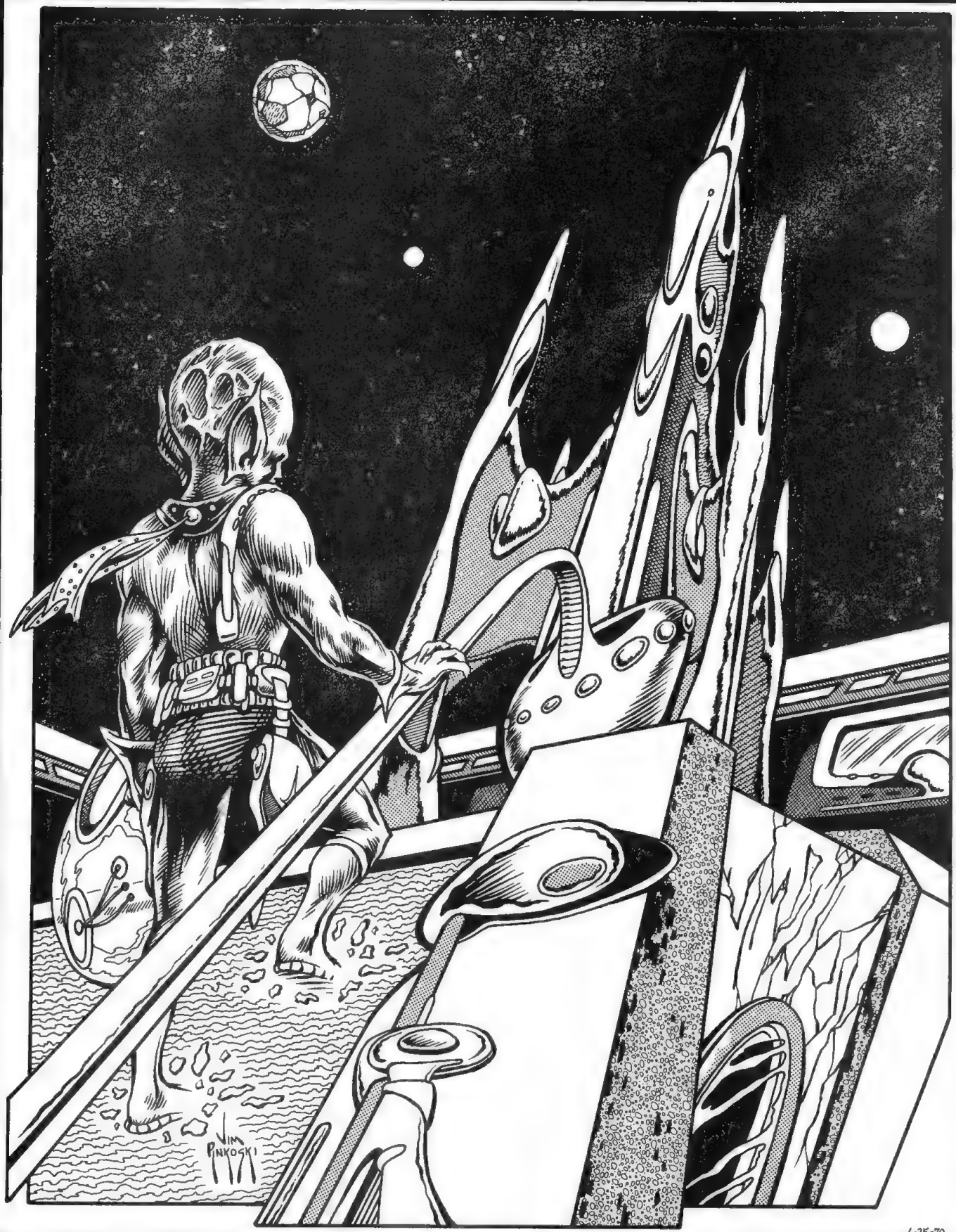
JIM PINKOSKI
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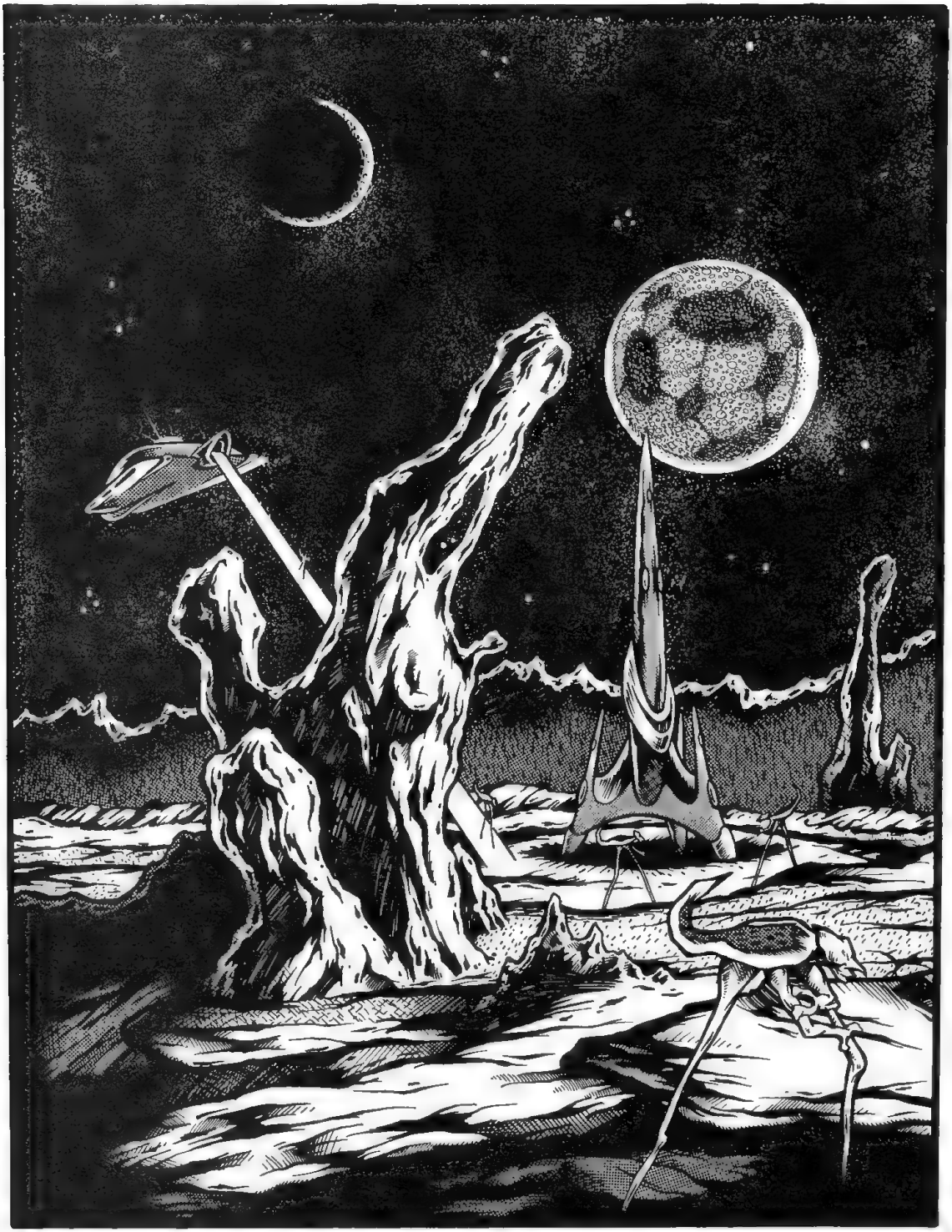


JIM PINKOSKI
4·4·68

THE SPINAL COLUMN (part 2)

by... DR DECKER

FANDOM: --WHY?

Sitting here staring at my typewriter, I'm feeling fairly morose and out of it. I am sixteen years old, a high school senior, and about as popular as an old maid aunt at a stag party. Do I wonder, is my avid passion for comics some kind of escape from the dissatusfactions of life, or is it something that would be with me even if I were the most popular guy around? Mark Evanier once advanced the idea that most hard-core fans are sexual misfits, and I'm inclined to agree with him.

Am I alone in this? Or do the rest of you feel the same? I'm 5'-5", 160 pounds, stockly built, with no fat anywhere despite my mealtime voraciousness and lack of any exercise beyond turning the pages of comic books. I have fairly long black hair and deeply-set, almost glowering eyes. Some girls have even commented that I'm not really bad-looking. I can't communicate very well. What I say and what I mean are often different things. My vocabulary is several notches above everybody elses' and words I use are over people's heads. Further, I'm an introvert and selfish, in the Ayn Rand sense. More concerned with matters of my own ego than those of others', I'm a loner; and while things I say, things I do, may be idiotic and incomprehensible to others, to me and in their fullest context they make perfect sense. Worse and worse, I fail to take into account other people, and some innocent thing I say which I pay no special attention to at the moment, comes back to me later in the form of a lynch mob or just the cold shoulders of persons who have taken umbrage, leaving me astonished and open-mouthed. I pursue my own interests, pay almost no attention to fads, and am pretty much my own man. For this I am "weird", "different."

How many of the rest of you out there are like this? How many of you hesitate to mention you collect comic books, for fear of ridicule? How many of you proudly say you still read comics-- "at your age" --and *are* ridiculed? How many of you fail to get along with your fellow fan and go your twisted, narrow way-- alone and free... and lonely?

Put it another way. How many of you are respected, well-liked, popular swingers in your grade school, junior high, high school, or college; always out with the in-crowd, popular with the girls, and happy?

A mild grin crosses my mouth at this point. Not many, I should imagine. Serious hard-core fans seem to be passionately devoted to their hobby: We're hot-blooded fanatics! An interest in *comic books* is individualistic enough, and it takes a certain kind of man to publicly maintain a passion for something so despised. An involvement in hard-core fandom itself is beyond the brink, the point from which there can be no return. And an interest in comic books is specialized: Most of the fans of my acquaintance have been intelligent, alert, and talented persons with a love for the imaginative and the exciting. Today's esoteric literature, with its hidden meanings, crummy characters, putrid hopeless philosophy, and degrading sex, fails to satisfy the comics fan who wants life's heights not its depths. Being a swinger requires no intelligence or a supression of it, if there is some; or at the most, intelligence used without imagination. Imagination and "popularity" are oil and water, for if you have imagination, you are "weird."

What do we really want, though? Comic Fandom is not a crusading movement out to convert the world to reading comic books. Fandom is more of a convenience to those already interested, as it provides a forum for voicing opinions and a kind of meeting place to commune with fellow creatures of the species. Comics are a fairly specialized interest, and only a very few persons over the age of twelve would be interested in reading them, let alone publishing zines, writing for them and actively promoting comic books. We should make no attempts to convert anybody. However, what I envision for fandom, on a longterm basis, is making itself known: Just making itself known so that someone who would be interested in fandom would know where to start. *D.C.* has pushed this to some extent by reviewing zines,as has *Castle of Frankenstein*, which may help, but more work is needed here. What really should be done is cleaning up fandom a little bit, so that it would be a little easier to move around in; perhaps something like *Inkling*, to announce projects and new zines to all of fandom, not just a part. Fandom is anarchy, of course, but that may be its charm. Something stiltified and over-organized wouldn't last long. There would be revolt and splinter groups, and with the lone-wolfishness of many fans, it wouldn't be long before united fandom collapsed.

Fandom is, for the most part, the plural of the word "loner," which is why it is still in a mess. It is a kind of secret place to where someone tired of organization rules, conventions, and popularity games, can retreat for a while and enjoy activities with people like himself. It is a place where no one is regarded as "weird" for being different. "They may laugh at me here, but in Fandom I am a liked and respected fellow!" In fandom, where most communication is long distance and the principals may never see each other, there is astonishingly little pretense. Persons are judged on their merits and in art and writing; if an individual is an utter ass, it doesn't take long to show through. There is almost no phoniness, no sham or fakery.

When I moved, it was fandom and its activities that kept me from going goofy when

there was nothing solid any more I could cling to. It is fandom now that contains most of my interests and friends. One of the very best friends I have is Greg Kishel, who I have never seen in the year and a half we have been corresponding; but he is far closer to me than the majority of clowns at Westerville High.

But is fandom an escape from reality? Sort of. It is a haven to which I run like a frightened deer when day-to-day school events rend my shivering soul into bloody shreds; but isn't it a kind of reality itself? For me, comic books are both entertainment and a thought-provoker, and there is no real escape from reality there; and in fandom, aren't the zines I write for, the people I write to just as real as the environment I suffer from around here?

You out there-- you don't get along too well with most people. You find them dull or uninteresting, and in turn, you face their scorn. You have found fandom: where the people are not dull, but extremely interesting --and interested in *you* --and you are liked and respected by your new acquaintances. This is what FANDOM is really all about; a kind of League of Lost Men.

Well, it's all *ours*, and I hope it *stays* lost!

REFLECTIONS 18 MONTHS LATER

When John McLaughlin told me he was going to reprint "Fandom-- Why?", I was surprised he wanted to resurect the thing. After all, it is probably the worst-written thing I've had published yet in fandom.

After some thought, however, it ocurred to me that that's the reason the piece had the success it did. It was written straight from the heart. Unrevised, unchanged, undiluted gut-feelings. I wrote as an insecure teenager, worried about his capabilities and his position in society, wondering if his life really meant anything, and still brainwashed by the people who think comic book readers are per se retards.

And I apparently hit responsive chords twanging dismal songs in the hearts of the readers --readers who felt the same things I did. The response was fantastic. No other article I had ever written, before or since, elicited the enthusiasm or the agreement that "Fandom: Why?" did. I'm still getting letters about it. For instance...

Today I just got back to college from a weekend in Cleveland at Tony Isabella's. Waiting for me was a letter from a fairly new fan, who wrote: "I have been searching all over hell for a copy of *MCR #2* to no avail... please let me know the cost (of xeroxing the article) as I have been dying to read that thing for months and months." I don't know where he heard of it, but someone must have told him about it. And that's the way it's been ever since the article appeared.

My records show that I received *MCR #2* in March, 1969. It's now May, 1970, so about 18 months have elapsed since "Fandom: Why?" was written. And just for the record, it may prove interesting to see what happens to an insecure little fan in the course of a year and a half.

I am now 5'9", at 175 pounds. Still fairly well built, though a sedentary month at college has ruined what I had developed with five months at physical labor. My hair is longer --a *lot* longer! I am 18 years old and a freshman at College. Currently, I have no pressing personal problems and my life is proceeding pretty much the way I want it.

Apparently, the article was written sometime in the fall of 1968. Gawd, that was a long time ago! Anyway, I had just moved to Westerville a couple of months before, and about the time of this article, I had just realized that the first group of people at WHS with whom I had fallen in was composed of no one I could even want to be friendly with. So for some time I was pretty well out of it, and I felt vaguely double-crossed by humanity at large. Fortunately, I was shortly to meet people who were quite decent and we gradually formed our own

group. That wasn't until well into February, however.

Also at the time of the article I had a crush on a girl who was going with a fellow who was virtually perfect (as the groovers defined the word). Not owning a red T-Bird, I couldn't hope to match Super-Groover and consequently felt extremely inferior. My great passions later dissipated, thanks to developments in other quarters --which I have no intention at all of telling you about.

There is nothing like someone having a crush on *you*, and that got around to happening. Unfortunately, (for *her*, that is) I could not return the feeling, and after one tragi-comedy date, a girl-invites-boy dance, I ended the whole thing.

During Easter of 1969, I went to Minneapolis for a local SF convention. I met Greg Kishel, and in person he more or less lived up to the wonderful impressions I had of him. For one thing, he's 6'7"...

I got through high school finally and went out west with a friend of mine and his dog. We were out there for a month, and I was dumped off in California. I met Evanier and his flunky-squad Comics Club, as well as a lot of other Very Important People In Fandom. There was a big Science Fiction Convention there, too, but there were problems. I went to the convention expecting one thing --and quite another happened. I was months recovering from it.

After returning from California, I did nothing for four months. Mike Raub had a mini-convention in August, and quite a few Ohio & Michigan fans showed up, which was enjoyable... Finally, after getting tired of being told by the parents to go out and get a job, I went out and got a job. Not being 18 I had to lie about my age, and I got a job with the City of Westerville as general serf on the Service crew. Later I was transferred at my own request to Refuse and--well, how many other fans do you know who were once garbagemen?

I was a working man for five months, and there were good times as well as bad --I probably profited from the period. Most of my writing was for my own fanzines but I really didn't do all that much, either. I just spent money. Bought my own ditto machine, bought a lot of expensive rare comics I know I'll never have enough money again to spend on...

There was even an honest-to-God date in November... only thing was, she took up with a hippie about a week later.

And now I'm in college. I'm in YAF, spreading my fascist pig propaganda through my fanzine training, and I work in the only university library in the country which collects things like comics, BLBs, and other "junk" on a massive scale. I'm doing moderately well in college, and for the first time in my life I'm getting along with people in general. Either I'm growing up or the general quality of people has improved in the last 18 months.

As far as girls go, I've given up dating except for special circumstances. I've found that dating is rigid and forced, and neither partner can really act him or herself. Besides, the only raison d"etre for dating seems to be either for the girl to get her way paid to something, or for the boy to get his hands on the girl. It's a hassle. Not that I've given up girls --it's just that I'm seeing them in relaxed situations, in which everyone is comfortable and can act normally. It's cheaper that way.

Now you know more about Dwight R. Decker than I do. As you can see, my personal situation has mellowed. And what about fandom? Have I drifted out of it as "real life" became more satisfying?

Uh... no. Fandom has *become* real life. When you start visiting fellow fans and talking to them personally, and even living with them, a lot more is invloved than just escapist literature. My fannish existance has merged into my mundane existance. There is no longer any escape from one to the other when they are both the same thing.

And that's what happened to me. If you are perverse and want to know still more about Decker, *Fantastic Fanzine #12* is interviewing me. I Tell All. Otherwise --I hope all this encourages other people to tell about themselves and what fandom means to them. I'm nosey. Anyway, fandom is *people*, and I'd like to know more about what's behind the two-dimensional names I see in fanzines. Strange as it may seem, there is a human being behind *every* name you notice. Or, at least most of them. Anyone remember "Cynthia Russell," who was really Steven Carlberg in drag?

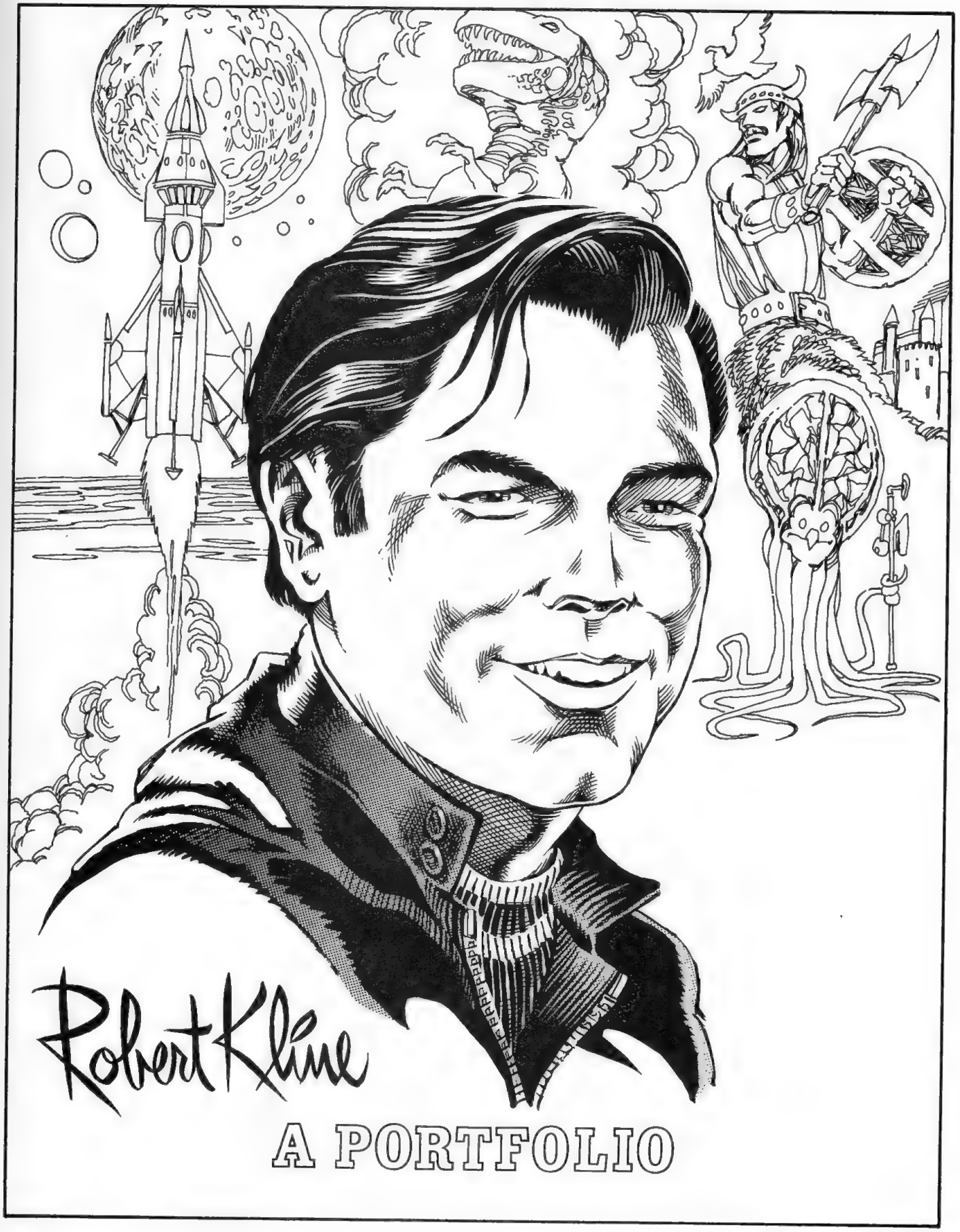
So, that's about it for this impromptu auto-biography. I've had a lot of fun in fandom, and I'm sure I'll have a lot more. Even if I married the most beautiful girl in the world, inherited a million dollars, and became a movie star adored by thousands of nymphomaniac teeny-boppers, I'd still be in fandom. After all, you can't do with any of that what you can do with a fanzine.

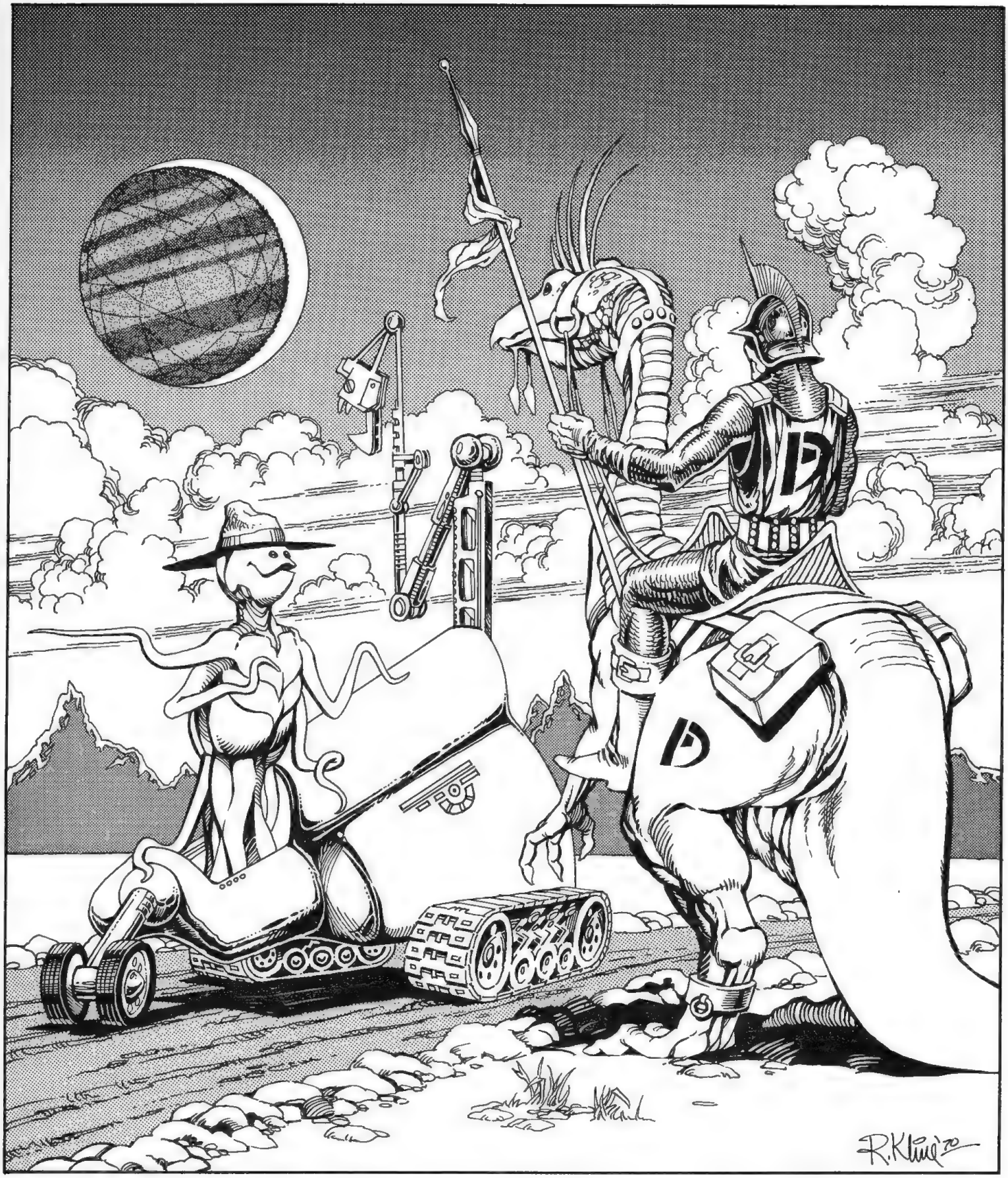
Of course, you can't do with a fanzine what you can do with the most beautiful girl in the world, either.

NOMAN
AS WRITTEN & ILLUSTRATED BY JIM PINKOSKI
"YOU ARE NOTHING TO ME. I WILL NOT LET YOU INTERFERE WITH MY UNDERTAKING! YOU AND ALL OTHER HUMANS I WILL CRUSH IF THEY WILL NOT BOW DOWN BEFORE ME AND KISS THE GROUND I WALK! FOR YOUR FEELINGS I FEEL NOTHING!"
YOUR TYPE-- GOD SHOULD NEVER LET EXIST--
--IN MY LIFE-- ALL I HAVE SEEN--
--YOU'D DESTROY EVERY GOOD THING-- EVERYTHING! DAMN YOU-- DAMN YOU!
DAMN YOU!!
145°
NOW.
YOU CANNOT HARM ME, NOMAN-- OR ANYONE, FOR THAT MATTER. FROM NOW ON YOU CAN ONLY DO GOOD.
4

AND THUSLY IT CAME ABOUT THAT NOMAN WAS SUBMITTED TO CONTIMITUS' EXTREMELY POWERFUL ALIEN MACHINE. A PARADOX -- NOMAN IS NOW TRULY ON THE SIDE OF GOOD AND CAN COMMIT NO EVIL ACT, NO MATTER HOW CRUEL THE PERSON HE ENCOUNTERS -- EVEN THE ULTIMATELY EVIL CONTIMITUS! HE CAN BRING NO HARM TO ANYONE, FOR NOMAN'S MIND HAS BEEN REARRANGED AND PROGRAMED THIS WAY.
SO HE SPENDS THE FOLLOWING WEEKS HELPING HIS DEADLIEST ENEMY. CONTIMITUS HAS NO REASON TO FEAR THIS HUMAN ANDROID, SO HE IS NOT DISPOSED OF, BUT KEPT AROUND FOR THE ALIEN'S EVIL EGO TO GLOAT OVER AS ONE OF THE MANY PRIZES HE PLANS TO CLAIM...
ONE DAY, PURELY BY ACCIDENT, A VERY COSTLY EXPLOSION!...
MUST SWITCH QUICKLY -- TO ANOTHER ANDROID BODY!
I MUST RETURN -- AND HELP IF POSSIBLE! CONTIMITUS WILL NEED ME!
NOMAN EXITS T.H.U.N.D.E.R. HEADQUARTERS UNDETECTED...
HOURS LATER...
WE'RE STILL SEARCHING THE WRECKAGE FOR BODIES, SIR--
NOMAN HASN'T SHOWN UP AS FAR AS I KNOW.
PU THAT FIRE OUT FAST
WAS MY LATEST ACQUISITION CAUGHT IN IT?
GET BACK TO WORK.
5

NOMAN IS AWARE OF THE SECRET HEADQUARTER'S LOCATION, AND RETURN HE DOES...
CORNELIUS by NEAL ADAMS
--TO FIND CONFUSION RUNNING RAMPANT THROUGHOUT THE BASE...
WHAT'S HAPPENING--?
CONTIMITUS, WHERE ARE YOU? HERE I--
CLICK!
NOMAN LEANS UPON THE PANEL-BUTTON THAT SETS OFF THE ALIEN MACHINE...
ARGG!
END


Robert Kline
A PORTFOLIO


R. Kline '20

AN INTRODUCTION BY JOHN McLAUGHLIN

"Dan Adkins and the Incredible Tracing Machine" must *be the most controversial article ever printed in fandom. The amount of response was* phenominal*; and* all *views, written with such ardor and tact, were presented. Or were they?*

I had yet to hear from Dan Adkins himself. How did he *feel about the whole thing? I found out, when, six months after* MCR #3 *was published I discovered a letter with "Adkins" in the return address sitting in my dusty mailbox along with an ad for the Capitol Record Club and a slightly decimated copy of* TV Guide.

The Letter read as follows:

"Dear John,

I finally got around to seeing a copy of *MCR #3* with the article on my swiping art. I'd heard about it from Jim Steranko and a few other friends. I had also seen one along the same lines about two years ago, and heard of a few others.

My reaction upon first seeing all those swipes laid out was one of amusement. I just sort of grinned and shook my head back and forth at the things people do. Myself included.

One of the rules to swiping is not to get caught. Early in the game, I sort of threw out that rule. I didn't care if I got caught. I still don't. But, I am getting tired of playing the game. It seems so silly.

I think it was silly of me to take all those Ditko swipes for Dr. Strange. Mainly because I think I could have drawn it better myself. Stan Lee was always saying make it look like Ditko, and I sure did. Although, even after all that swiping, I got a little part of myself in there. Still, it was silly, wasn't it?

Jim Vadeboncoeur, you must have gone to a lot of trouble to make the check list. I think that was also silly. At least, a waste of time. You could have figured out that I did a lot of swiping after finding a small portion of the art on that list. Or just asked me. I would have told you the facts.

If Jim was trying to find out if everything I drew was swiped, the answer is no. But, about 70% has been.

The check list is not accurate in total. I'm not going to give you a new checklist. I have better things to do with my time. But I will give you an example. My painting for the cover of *Eerie #12* was from a movie still supplied by James Warren, not from the small drawing done by Joe Orlando in a story he had done. Joe took his drawing from the movie still. I could hardly paint a realistic cover from the small panel done by Joe.

Jim seems to be surprised to find artists swipe. Anyway, that he found that I swiped. I can understand that. He hasn't been around much. Now, I would be surprised to find an artist that *didn't* swipe. Not that I'm saying there aren't artists who draw most of their stuff. There are a few. But, it is clear to me that Jim doesn't have the knowledge that I do or understand the game at all. As I have said, I didn't play the game very well. I thought it was stupid. It still seems that way to me, but I'm beginning to see that if you play the game, it's better to play by the rules.

I'll try to show you what I mean without going to all the trouble that Jim did with his checklist. Let's take an example. In *Eerie #10* I did a story called *IT!* Have you found the swipes for the hero's face? I doubt it. All the heads for the hero were taken from a British comic book; a beautiful western comic. Most of the stuff on your checklist was easy to find. That's what I mean about my playing the game in a silly manner. But, caught or not, *every* last one of those heads was a swipe. The point is, not many people have that British comic. I gave my comic to another artist for him to use, so even I don't have a copy any more.

That's the way the game should be played. Of course, I goofed up and used movie stills for most of the monster shots; not all, but most. Those were pretty easy to spot on that job.

The trouble with playing the game is the money and time spent in finding swipes that people won't notice. You need a good file of old stuff, mostly from out of the USA. You take Roy Krenkel's ACE cover for Edgar Rice Burroughs' *The Cave Girl*. It's a direct swipe from a British magazine published there in January 1944. The artist on the original was F. Matania. Krenkel has a big collection of his stuff and Al Williamson and Frank Frazetta are great fans of Matania. I don't blame them, he's great. But who else has that stuff? I got a *few* pieces of Matania stuff from Bill Pearson who got it from Krenkel's extras.

I don't have any *ENGLE's* either, a great British comic. Al Williamson's gladiator story in *Creepy #6* was taken almost entirely from Frank Bellemy's art from the *ENGLE*.

That's what I mean by the whole thing being silly. I *know* that some of the best artists around swipe. I see it. They tell me! But, you don't have the old stuff or the British stuff to catch them. And *I* don't have it to play the game. Not that I could play as well as Al anyway. I could play the same, but he's a better artist.

Let's try an example that you might find, though, it isn't all that good as an example. Try *Strange Tales #167*. In the second panel of the last page of the Dr. Strange story, I have a horse coming up out of a mystic disk. I swiped it from an *ENGLE* comic, which I borrowed from another artist. Six months after the comic came out with my drawing, Jeff Jones had a cover come out that looked like a swipe from me, called *The Moon of Comrath* by Alan Garner, from ACE. He had also swiped from the *ENGLE* comic, using the same illustration to swipe from that I had. He had borrowed his *ENGLE's* from me.

I could go on, showing how Neal Adams takes from the Spanish comics, doing a better job than the swipe he uses, but it's silly.

Point is, I do know others swipe. Wally Wood had me swiping old Crandall, Raymond, etc. when I worked for him. I thought, jeez, so this is how it's done. I know also guys like Jack Kirby create most of their stuff. Then I turn around and find Gil Kane swiping from Kirby. I still think almost as much of Kane's ability as I do of Kirby. Gil tells his story his own way, swipes or not.

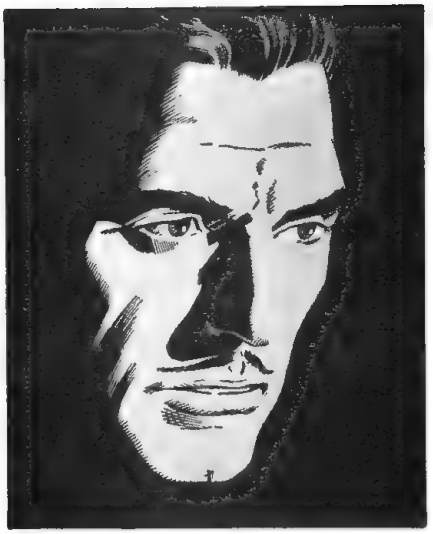
And, another point is, I know I played the game stupid; so I went to inking.

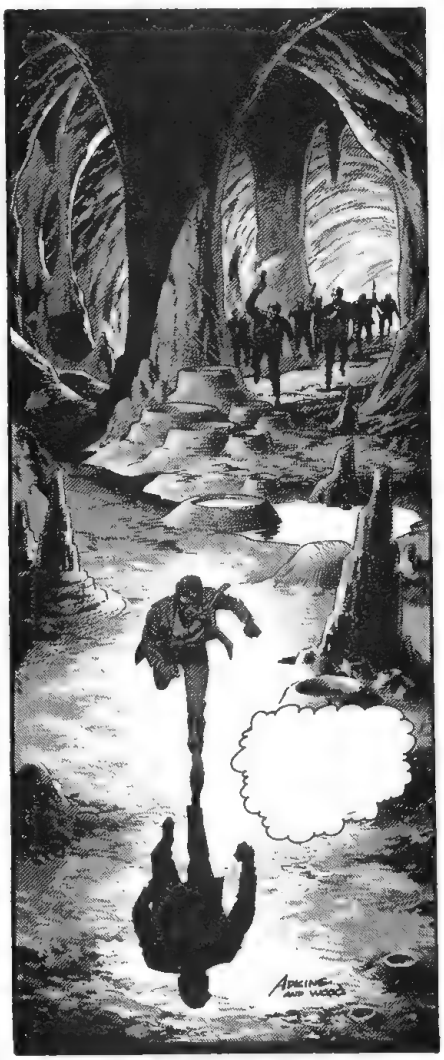
If I ever get a collection of art to swipe from like Al Williamson, Roy Krenkel, etc., then perhaps I'll join in the game again. I would also like to do some drawings of my own, more than in the past. But that won't be until I make up my mind to really play it serious..."

My immediate reactions upon reading Dan's letter? Mixed. After all, my beliefs paralleled those of Jim Vadeboncoeur; and he presented such a convincing case... Who was right?

I began to think of the article Jim V. had just written for publication in MCR #4. *And then I considered the general attitude of the professionals, those who worked in the comics field. Again, the conflicting ideas and ideals.*

Acting upon a sudden impulse, I sent Dan the original manuscript of the article Jim Vadeboncoeur wrote for this issue. A week later, I received another letter from Dan, and an article. The letter, or, at least most of it, is presented below:





"...I read Jim's article, and I still find him way off base when it comes to understanding what the hell goes on in the comic book field. I've written an article in reply, that answers some of his points --but certainly doesn't cover a number of items. There's so many things you or he doesn't understand or know about, that it would take pages upon pages to fill you in. I simply don't have the time to go into all the things I might. Anyway, you may print my reply article if you like, and send it back if you don't wish to.

I'm not swiping much because I don't do much penciling. But when I do, I swipe because my friends, Jeff Jones, Steranko, Gray Morrow, Wally Wood, etc. swipe. Why the hell shouldn't I? I see nothing wrong with it. They see nothing wrong with it. Okay, I've been caught a lot. I've been caught enough that I have decided to at least be clever about it. So, from now on, I'll not make it so easy to be caught.

Sure, I was putting too much Ditko, Wood, Crandall, Raymond, etc. into my stuff and that bothered you and fans maybe. But what if I was putting Lovejoy, Blackmore, Yeager, Mantania, etc. into it? You wouldn't have known because you don't have those guys' work around and thought it was all *Adkins*-. The point is not to get caught, as I've said.

Besides, Wood takes from a lot of artists and when I took from Wally I knew I really was taking from someone else. So the whole thing is just crazy to me since I know all this.

No I haven't developed my talents to a peak, except as far as inking. I can't learn much more control than I have. I could try and get a more easily spotted style maybe. But on the pencils, I'm still learning. After all, I've never had any lessons except one year in high school; so I've gotten into a pattern of learning.

I don't know where you have any defense except saying you don't like it when an artist swipes. Or catching them at it. After all, at least half of the field has swiped. Are you against them? They are the best half ...Morrow, Wood, Williamson, Frazetta, Krenkel, Jones, Torres, etc. The other side only has two good men: Kirby and Ditko--and Ditko has swiped some in the beginning.

Silly case to be arguing.

If you want to make any point, make it toward not getting caught. I can see that point..."

The rest of the letter wasn't all that personal, but it wouldn't be to anyone's advantage if we had printed it.

That second letter did it. For me, at least. I can see the one who really understands what's going on.

Dan's article, to me, was anti-climatic. His two letters presented a view I couldn't help but go along with all the way-100%-And, in my mind's eye, if these four pages help people like Jim Vadeboncoeur to understand what "swiping" is all about, then all the hassles I've gone through the past few months were worth it, a hundred times over.

Speaking for myself, and, I hope, the majority of the MCR *staff, I present with pride:*

"GOSH, WOW, OH BOY! I FOUND A SWIPE!"

by DAN L. ADKINS

The main fault of Jim Vadeboncoeur's articles on swiping in the professional art field is his lack of knowledge. He simply does not know enough about the subject of which he writes. He hasn't worked as a professional. He hasn't been to the homes of the professionals and watched them work. He hasn't really studied the subject at all.

There's one thing that he *has* done. He's looked at the comic books.

There's another thing he has done. He's read letters from a few professional artists and from otner fans about the subject of swiping.

I don't think this has made him an expert on the subject. He has nothing new to tell a professional artist in the field. I'm sure they know a great deal more about it than he does. Perhaps he has something worthwhile to tell the newcomer to comic fandom. There may be some fans out there that know less about swiping than he does. I'm sure there are fans that know more. Therefore,

there may be ones that know less.

I would rather see someone who knew what they were talking about inform the newcomer, instead of Jim Vadeboncoeur. His ramblings can misguide. His guessing on certain details can be so far from reality that I sometimes think he must live in a dream world.

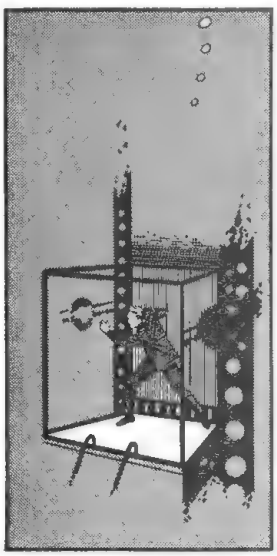
I wonder what he was taught at Foothill Junior College. The opaque projector, or swipe-o-graph, is a very common tool in the artist's equipment list. It's not meant to be stuck in the closet to gather dust any more than your rulers, brushes, pens or any other piece of equipment. It's to be used.

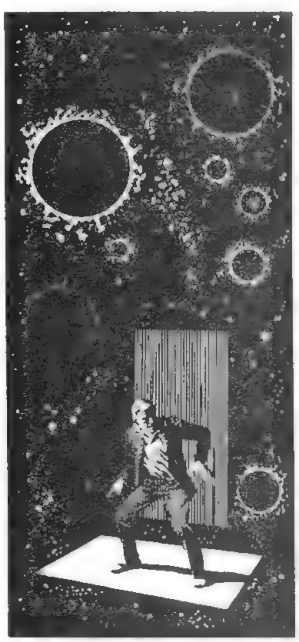
I have a small model that cost $46.00. Gray Morrow has one that cost a lot more. So does Wally Wood. So does Al Williamson. And for that matter, so does Norman Rockwell. I have seen them, even the one Norman Rockwell uses. It's an acceptable piece of artist's equipment by the field using it. It doesn't matter if Jim Vadeboncoeur accepts it or not.

Jim states that as far as volume goes, I have swiped more than any other artist. This is mentioned in his second article. "It is a fact." That's a direct quote from him. The truth of the matter is, Jim Vadeboncoeur doesn't have enough information to establish that as being a fact or not. He doesn't know the swipes of every artist in the field and neither do I. It would be an impossible task to find out all those sources. Some of the artists that I know have great numbers of British comics, Spanish comics, Italian comics, and others from other countries. They have old magazines, books and engravings from this country and others. I have two file cabinets full of comics and photographs. Some artists have two *rooms* full of stuff. Since I don't have a great amount of swiping sources, I've made use of what I have. Therefore, Jim Vadeboncoeur has been able to spot my swipes rather easily compared to the task of trying to find the sources of others. He would have to have a really unbelievable amount of material to locate the swipes of every one. He doesn't as he has admitted, being only aware of comics to any extent from 1966. Just because my sources are not too old, or too hard to locate, it doesn't mean that I swipe any more than any other artist.

At least Jim Vadeboncoeur has learned that other artists swipe, which he didn't seem to know in his first article, but is ready to admit in his second. He's getting more knowledgable in some respects.

I think the prices paid for doing comics are unethical. I think fans who write articles on swiping without knowing what they are talking about are unethical. But I don't think swiping in the manner done in the comic book field is unethical. So don't pat me on the hand and tell me what I'm doing isn't nice Jim Vadeboncoeur. *You* couldn't cut it. *You* gave up. *You* quit. Now *you* want to sit back and tell *us* what the rules should be. *You* get in here and meet the deadlines, take the bullshit, and see if you can go by your own rules and still make a living. Then I could have a little more respect for your opinions.





The quality of art in a comic is a determining factor in the quantity of sales and can make or break a comic is bull! If that were the case, editors wouldn't have any problems. Just put out well drawn comics. Unfortunately, bad comics sell as well as good comics when it comes to art. All the following folded and had good art: Neal Adams' *Deadman, X-Men;* John Buscema's *Silver Surfer,* Gene Colan's *Dr. Strange* --and on and on. Trying to sell comics isn't that simple.

I mostly ink for comics now and I certainly am prepared for it and am no hack. It's my own opinion, but one shared by other artists and fans. Or does Jim Vadeboncoeur wish to contest the matter of my being one of the top five or so inkers in the business?

As for penciling, being prepared means having ten file cabinets full of old material to swipe from and *that* I don't have. Anyway, that's what it means to me. I know it means something else to Jim Vadeboncoeur.

I mentioned before that Jim Vadeboncoeur doesn't know much about the subject on which he writes. *THE DAY AFTER DOOMSDAY* did not take weeks or months to do. I was paid $360 for the eight pages of *DOOMSDAY*. I have a wife and kid and many bills. To have spent a month earning $360.00 is for the birds. You could get as much on welfare! That job was done in ten days, averaging about a page a day, pencil and ink with two full days on the splash.

I didn't suffer any personal greif when I used a Schoenherr swipe. I didn't use it for economical reasons or to meet any deadline. I used a Schoenherr swipe in *DOOMSDAY* because I wanted to, because John Schoenherr is a good friend and I love his stuff. Jim Vadeboncoeur can't seem to understand that I don't see anything wrong with swiping. I don't like getting caught because it creates a fuss; but I wish Jim Vadeboncoeur wouldn't try and make his feelings mine. I'm not proud of my swipes, and I don't wish to imply that. I am proud of my inking, even on a swipe, but not the act of swiping. But I'm not going around feeling guilty of something that is done by a lot of other artists, as well as myself.

I don't, as a rule, accept more work than I can handle and that has nothing to do with my swiping. A real short deadline can cause a sloppy job of swiping, but even with time, I would swipe, though being more careful to do something better with the swipe. What Jim Vadeboncoeur doesn't understand is that no editor gives you a month to do a job. I had ten days to do *DOOMSDAY* upon receiving the script. That was my deadline. I usually have ten days to two weeks to ink a 20-page book. I work within those deadlines. If you don't meet deadlines, it can cost the publisher up to $5,000.00 because printing presses are set up on certain dates to run off comics. If that comic doesn't show up, the printer is going to charge you all

the same. So if ne thinks we can play around on these jobs to our neart's content, he's way off base again.

You can imagine what happens when you get sick during the middle of a job. *THE BECKONING BEYOND* was done in two days, pencil and ink except for the second page of the story. I did that full page first, got sick and had to finish it up in two days. Bill Pearson did some drawing and some swiping for me. I was still somewhat sick and had plenty of worries about getting the job done. I didn't care about anything but getting this thing done so it wouldn't cost Warren a chuck of money for being late.

I don't need to swipe. I like to swipe, not to be proud of it, but as a manner of learning and enjoying art. I see a lot of fans swiping. They don't have to. They aren't getting paid for it. So why don't they admit they enjoy doing it? Otherwise, why are they doing it?

I don't want to get an exclusively comic book style like Kirby or Ditko--who don't swipe or need to much; whatever they draw, real or unreal as related to the world. I would rather have a more realistic look to my art like Neal Adams, Al Williamson, Gray Morrow, etc.; who swipe--cleverly, but swipe.

I don't think Jim Vadeboncoeur should be telling me any more about how to do my job than I should tell him how to be a Quality Control Manager. I know nothing about his job and he seems to know nothing about mine.

--Dan Adkins
August, 1970

FRAZETTA THE EDITORIAL STAFF OF THIS MAGAZINE EARNESTLY RECCOMEND THE FRAZETTA POSTERS PRINTED AND DISTRIBUTED BY WORLDBEATER POSTERS, INC. ABOVE IS A PORTION OF ONE OF A SET OF SIX POSTERS, REPRODUCED FROM PAINTINGS BY FRANK FRAZETTA. ALL ARE 23 INCHES HIGH, AND ARE PRINTED IN FULL COLOR ON HIGH QUALITY STOCK. THEY SELL FOR $2.50 EACH OR ALL SIX FOR $14.00. WE HEARTILY URGE FANDOM TO SUPPORT THIS FINE ENDEAVOR. SEND ORDERS TO THE FOLLOWING ADDRESS: * WORLDBEATER POSTERS, INC. *** 400 B. SOUTH BOULEVARD *** EVANSTON, ILLINOIS *** 60202 ***

SOMETHING WORTH LOOKING AT

WHAT HAS GONE BEFORE

Nipok and Dnolod had power, the newly rediscovered power of an ancient civilization that had inhabited their planet's moon eons ago. Together they discovered and partially harnessed this power.

They sent an ultimatum to the evil Emperor Adlin, who taken over their home planet, demanding that he abdicate or be destroyed but as the evil Emperor's forces bore down upon their ship, an energy leak was discovered. They were forced to flee to another planet, where they could land and make repairs.

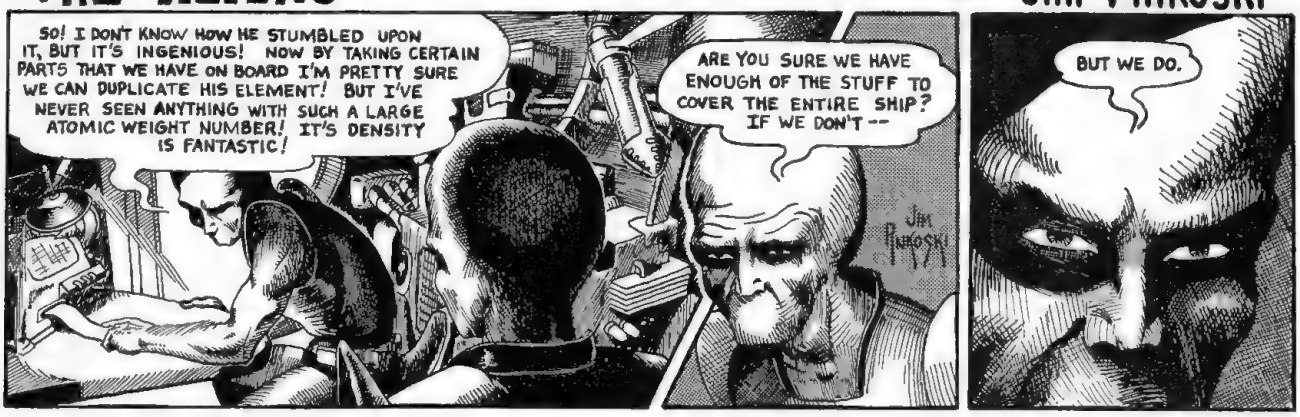
Their location was pin-pointed and a squadron of Posi-tanks encircled them with a deadly dome net of anti-energy . . .

How to get free? Perhaps their spectrograph could be of aid . . . .

by Jim Pinkoski

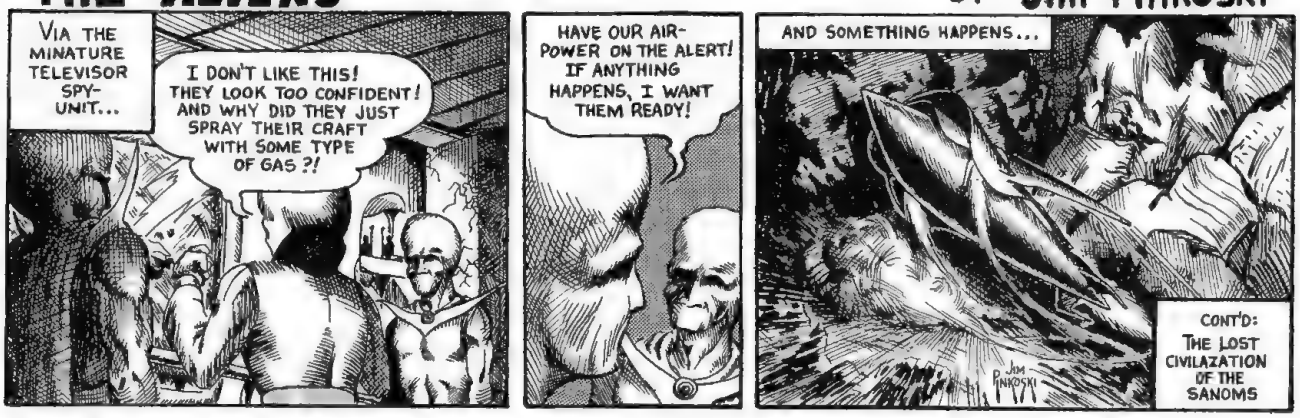
THE ALIENS (17)

By Jim Pinkoski


SO! I DON'T KNOW HOW HE STUMBLED UPON IT, BUT IT'S INGENIOUS! NOW BY TAKING CERTAIN PARTS THAT WE HAVE ON BOARD I'M PRETTY SURE WE CAN DUPLICATE HIS ELEMENT! BUT I'VE NEVER SEEN ANYTHING WITH SUCH A LARGE ATOMIC WEIGHT NUMBER! IT'S DENSITY IS FANTASTIC!
ARE YOU SURE WE HAVE ENOUGH OF THE STUFF TO COVER THE ENTIRE SHIP? IF WE DON'T --
BUT WE DO.
JIM PINKOSKI '71

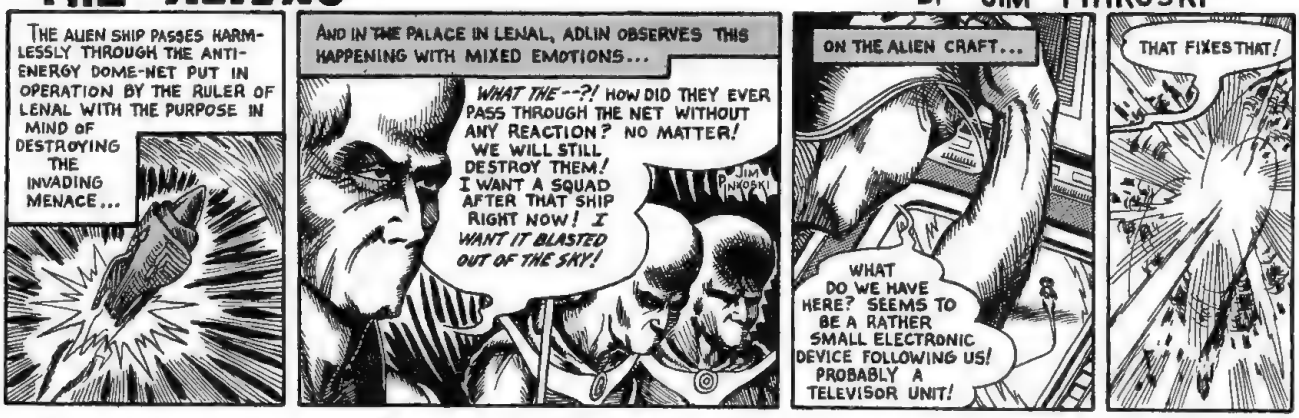
THE ALIENS (18)

By Jim Pinkoski


VIA THE MINATURE TELEVISOR SPY-UNIT...
I DON'T LIKE THIS! THEY LOOK TOO CONFIDENT! AND WHY DID THEY JUST SPRAY THEIR CRAFT WITH SOME TYPE OF GAS?!
HAVE OUR AIR-POWER ON THE ALERT! IF ANYTHING HAPPENS, I WANT THEM READY!
AND SOMETHING HAPPENS...
CONT'D: THE LOST CIVILAZATION OF THE SANOMS
JIM PINKOSKI

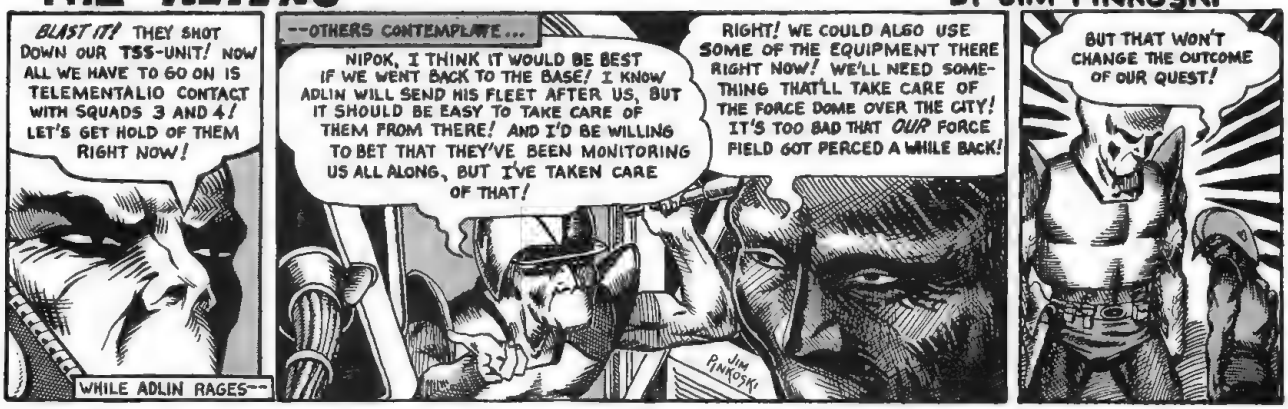
THE ALIENS (19)

By Jim Pinkoski


THE ALIEN SHIP PASSES HARMLESSLY THROUGH THE ANTI-ENERGY DOME-NET PUT IN OPERATION BY THE RULER OF LENAL WITH THE PURPOSE IN MIND OF DESTROYING THE INVADING MENACE...
AND IN THE PALACE IN LENAL, ADLIN OBSERVES THIS HAPPENING WITH MIXED EMOTIONS...
WHAT THE--?! HOW DID THEY EVER PASS THROUGH THE NET WITHOUT ANY REACTION? NO MATTER! WE WILL STILL DESTROY THEM! I WANT A SQUAD AFTER THAT SHIP RIGHT NOW! I WANT IT BLASTED OUT OF THE SKY!
JIM PINKOSKI
ON THE ALIEN CRAFT...
WHAT DO WE HAVE HERE? SEEMS TO BE A RATHER SMALL ELECTRONIC DEVICE FOLLOWING US! PROBABLY A TELEVISOR UNIT!
THAT FIXES THAT!

THE ALIENS (20)

By Jim Pinkoski


BLAST IT! THEY SHOT DOWN OUR TSS-UNIT! NOW ALL WE HAVE TO GO ON IS TELEMENTALIO CONTACT WITH SQUADS 3 AND 4! LET'S GET HOLD OF THEM RIGHT NOW!
WHILE ADLIN RAGES--
--OTHERS CONTEMPLATE...
NIPOK, I THINK IT WOULD BE BEST IF WE WENT BACK TO THE BASE! I KNOW ADLIN WILL SEND HIS FLEET AFTER US, BUT IT SHOULD BE EASY TO TAKE CARE OF THEM FROM THERE! AND I'D BE WILLING TO BET THAT THEY'VE BEEN MONITORING US ALL ALONG, BUT I'VE TAKEN CARE OF THAT!
RIGHT! WE COULD ALSO USE SOME OF THE EQUIPMENT THERE RIGHT NOW! WE'LL NEED SOMETHING THAT'LL TAKE CARE OF THE FORCE DOME OVER THE CITY! IT'S TOO BAD THAT OUR FORCE FIELD GOT PERCED A WHILE BACK!
JIM PINKOSKI
BUT THAT WON'T CHANGE THE OUTCOME OF OUR QUEST!

THE ALIENS (21)

By Jim Pinkoski

THIS IS COMMANDER REYRJ REPORTING, SIR! THE ALIEN SHIP IS HEADING OUT INTO SPACE--IT'S TOO SOON TO TELL WHERE IT'S GOING TO, IF ANYWHERE. IN A WHILE WE CAN FEED INFORMATION INTO OUR COMPUTER AND FIND OUT--
JIM PINKOSKI
--SPEED-WISE, THEY'RE GAINING ON US, BUT I'M PRETTY SURE WE'LL BE ABLE TO KEEP THEM ON RADAR, SIR!
GOOD! YOU'VE GOT TO STAY WITH THAT SHIP! AND YOU KNOW WHAT YOUR ORDERS ARE, COMMANDER!
YES SIR! DESTROY THAT SHIP AND ITS OCCUPANTS!
AND ON "THAT SHIP"...
HEY, DNALOD! I HAVE AN IDEA! ABOUT NINE HUNDRED MILES IN FRONT OF US IS A PRETTY BIG ASTEROID...

THE ALIEN SHIP LANDS ON A LARGE ASTEROID THAT LAYS BETWEEN THEIR BASE AND THE PURSUING FORCE...
A FAIRLY SMALL OBJECT IS POSITIONED ON THE AIRLESS ASTEROID'S SURFACE AT A VERY STRATEGIC POINT...
THEN NIPOK RETURNS TO THE SHIP AND THEY ARE ON THEIR WAY AGAIN...
THAT INERTIA-BOMB SHOULD CAUSE QUITE A RUCKUS AMONG THAT FLEET ON OUR TRAIL! IT SHOULD GO OFF IN ABOUT TWO MINUTES--AND WHEN IT DOES, I'M SURE GLAD I'M NOT GOING TO BE IN ITS PATH..!

The full name is James Arthur Pinkoski. As it stands, yes, I am aware of the initals. I almost was named Arthur James --maybe that would have been more appropriate, being called "Art". I first became interested in comics when I was twelve. Maybe it was earlier. I began tracing. Very badly at first, but I kept working at it continuously. My comic collection grew, and being the type of person I was, very contentedly I closed myself up in my room with my comics day after day instead of playing football outside. I am an introvert for sure. My birthday fell on June 25, 1950, and is important for at least three reasons: It means presently I am twenty. Secondly, it makes me a *Cancer*, an extremely emotional and moody person. Third, it means my draft number is 137. I will try not to make any biting comments here about this. My heart has been in comics for years, and I have certain outlooks on things that try to keep me from them. Let people who get some pleasure out of it or really feel it is their duty enter the service. I sincerely believe in the supreme law that overshadows all laws: It is not right to kill. I have my way of serving my country.

Do I collect *EC's*? I wish I could afford them! They are really masterpieces, and right now the only one I own is *WEIRD SCIENCE FANTASY #29*, which hosts Frazetta's doctored *BUCK ROGERS* cover. I guess I will have to be content thumbing-through other people's collections!

Who can I accredit with influencing my style? First was Murphy Anderson. Then followed Kubert, Mac Raboy, Sy Barry, Ditko, Jones and Frazetta. I have learned from all of them, and by no means am I finished learning. Basically I am a self-taught artist. This, true, hinders a person's development. Not until my Senior year in high school, when I met a professional cartoonist by the name of Murry Turner, did I learn of the existance and availability of Zip-a-tone sheets. --And even more recent have I met any other aspiring artists such as Bob Juanillo. --So it has mainly been myself as a loner creating my art.

BUCK ROGERS

BUCK ROGERS

THE ALIENS (23)

BY Jim Pinkoski

ADLIN'S FLEET RACES AFTER THE ALIEN CRAFT...
IT SEEMS THAT THEY LANDED ON THE BACK SIDE OF A LARGE ASTEROID FOR A MOMENT OR TWO -- POSSIBLY STILL HAVING ENGINE TROUBLE LIKE BEFORE! BUT THEY'RE ON THEIR WAY AGAIN, AND WE'VE GAINED A LITTLE ON THEM!
STILL NOT WITHIN FIRING DISTANCE YET! OUR COMPUTER SAYS THEY'RE HEADING FOR DEMOS!
SO THEY STOPPED ON THAT MINATURE PLANETOID -- IT MIGHT HAVE BEEN FOR MORE THAN ENGINE TROUBLE..! WARN THEM TO BE ON THE ALERT--
BUT THERE'S NO TIME TO WARN ANYBODY, AS THE INERTIA-BOMB IS DETONATED...
JIM PINKOSKI

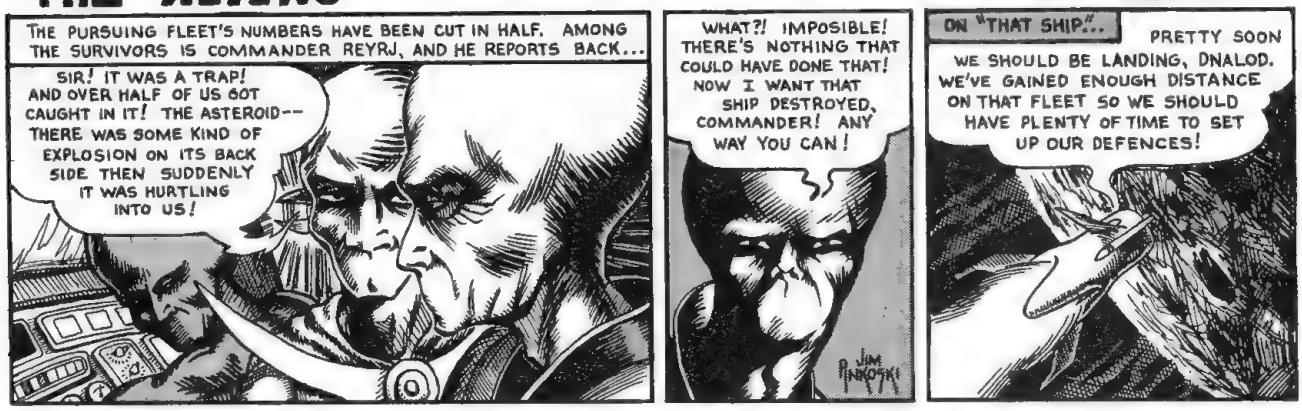
THE ALIENS (24)

BY Jim Pinkoski

AN INERTIA-BOMB EXPLOSION-- MATTER IS NOT DESTROYED, BUT INSTEAD PUT IN RAPID MOTION!...
--AND IN THIS CASE CAUSES A PRE-CALCULATED ATTACK!
BRILLIANT IDEA, NIPOK! IT DIDN'T GET THEM ALL, BUT KNOCKED OUT MOST OF THEM!
YES, IT WORKED PRETTY GOOD -- BUT WE STILL HAVE TO TAKE CARE OF THE OTHERS!
CONT'D: THE LOST CIVILAZATION OF THE SANOMS

THE ALIENS (25)

BY Jim Pinkoski


THE PURSUING FLEET'S NUMBERS HAVE BEEN CUT IN HALF. AMONG THE SURVIVORS IS COMMANDER REYRJ, AND HE REPORTS BACK...
SIR! IT WAS A TRAP! AND OVER HALF OF US GOT CAUGHT IN IT! THE ASTEROID-- THERE WAS SOME KIND OF EXPLOSION ON ITS BACK SIDE THEN SUDDENLY IT WAS HURTLING INTO US!
WHAT?! IMPOSIBLE! THERE'S NOTHING THAT COULD HAVE DONE THAT! NOW I WANT THAT SHIP DESTROYED, COMMANDER! ANY WAY YOU CAN!
ON "THAT SHIP"...
PRETTY SOON WE SHOULD BE LANDING, DNALOD. WE'VE GAINED ENOUGH DISTANCE ON THAT FLEET SO WE SHOULD HAVE PLENTY OF TIME TO SET UP OUR DEFENCES!

You may be wondering how I obtained the two *Buck Rogers* strips. Back in the summer of 1964, the parents took us kids to Texas with them. The car and its occupants almost melted, but that is not important. By chance I stumbled upon six of Anderson's dailies and two Sunday strips, all from two consecutive years, sitting in a pile of papers next to a trashcan.

Because of John Schoenherr, I began collecting *Analog*. We have put together some of his best for all of you to se this issue. Scratchboard is a technique that's really much harder than just drawing in pen and ink. Try it sometime and you will see what I mean! The very first illustration I did with this medium was printed in our last issue on page 25; and another one was to be printed in my portfolio this ish. But obviously, if you have looked, you will see it is not there. As our contents were submitting themselves to a last-minute re-arrangement, it was ousted. I imagine I will be doing more work with this type of thing in the future, primarily because there are some truly amazing effects you get out of a scratchboard that are almost impossible to get with other mediums.

Now comes the subject of *Homan* and *Contimitus*. This section of this article has been drastically re-written. "Oh really?" you say, "It doesn't *look* re-written!" True, but you were not sitting down beside me watching me wracking my over-wrought, highly-disturbed mind, trying to re-word this article. Picture if you can: Long haired yours truly sitting cross-legged on the carpeted bedroom floor of some house on Savory Drive. Scattered all around me are the endevors of many long hours of work; the layout pages comprising this magazine. A number two Rapidograph pen is in one hand, occasionally hoping it has found the correct thing to scribble down on a piece of binder paper, a cigarette in the other. Yeah, yeah, I'll quit. It is just that most of the people I have been around have somewhat been driving me crazy. Presently, I smoke out of nervousness. So here I am, trying to find some polite way to tell John to shut up so I can think, wondering what it is about Corben's airbrush drawing that does not ring the magic bell; regretting that there is not enough time or energy in me to impose on Tom to ask him to send more artwork to replace one that we have used, while also wondering and worrying about Juanillo. Yes, picture if you can, one very worn out and tired artist...

The necessity for re-writing this article was prompted by the last minute decision to reprint the first three pages of *HOMAN*. Ahh, you noticed. A few of you possibly have *NCR #3* in your possession, and then you might find it somewhat interesting to compare the art on that strip to how it appears here. Yes, changed it is. Many more details were added as I tried to give those first three pages the appearance of the second three. This time metal printing plates were used for definite better reproduction. Now any mistakes show up really well! Why are we reprinting? The main reason is that the strip would be lacking quite a lot of its narrative power for those who would see it incomplete. So here it appears, in its entirety.

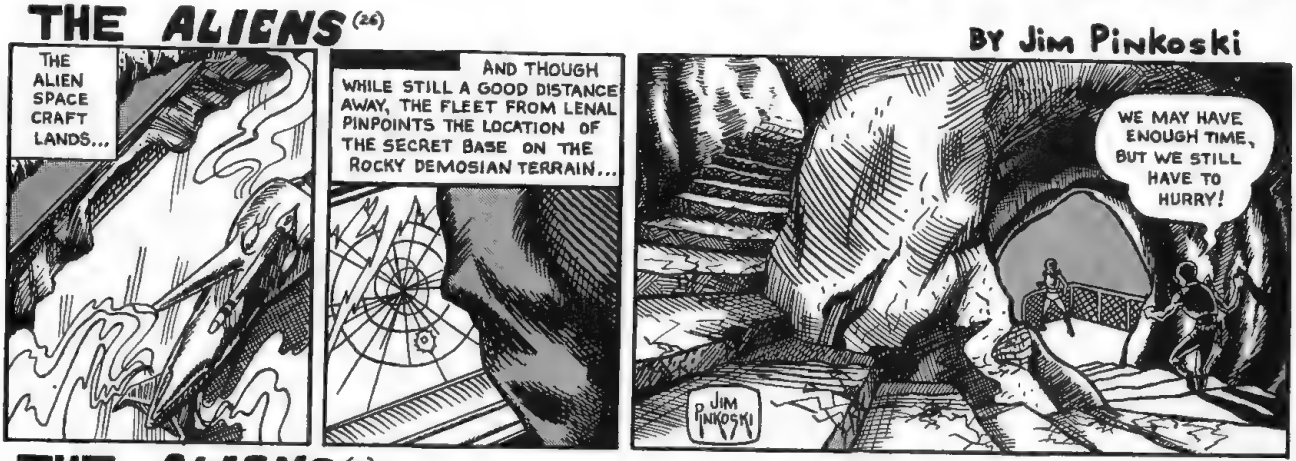
The work on *HOMAN* covers quite an expanse of time. The first page was done almost a year before the last. Page four was begun in May of 1969 and was not complete until November. You might say I took my time.

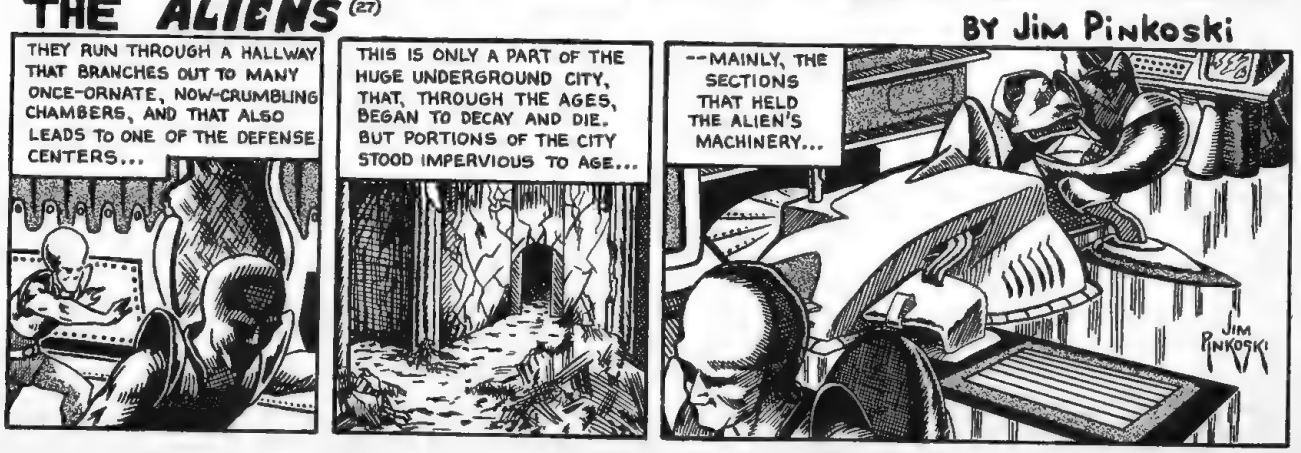
Botn pages five and six were done during Christmas vacation of that bygone year. Long after completing them, I noticed a couple of minor items that the Comics Code possibly might have visually objected to. They are to be found within the first and third panels on page three, and involve a shoulder and the positioning of a hand. Also in those last two panels I made an unexcusable mistake on *CONTIMITUS* that remains uncorrected. Obviously, I am very critical of my work and do not mind pointing out its shortcomings.

I can remember walking around the downstairs lobby of the co-educational dorm that I spent almost two very important and memorable years at, I wanted to write a story concerning some comic book character that I felt held much potential but had been developed poorly. In my mind were the highly successful strips, two of them being *ADAM STRANGE* and *DEADMAN*, each beautifully unique. Soon I decided upon using *NOMAN*, then came the difficult part of scripting. For some reason or other, the most important thing to me then was to incorporate a *paradox*, so I created the machine. It would be used by someone ultimately evil, fully *contemptable* of all life forms he encountered. Thus *CONTIMITUS*. He was pictorialized as an alien, although he was fully capable of being *human*. I've met quite a few people who could have filled his shoes quite easily.

The macnine opperates thusly: Being subjected to it, a person's mind, which controls his body, is rearranged so that person can commit no evil act of *any* degree. Our hero was "good" to begin with, but now he is so "good" he cannot do a damn thing to harm *CONTIMITUS*. *NOMAN* still retains his power of free thinking, but he cannot knowingly carry out any act another person would disagree with. At the same time, he does not hold himself to blame for an act he commits that accidentally causes harm to anotner. *NOMAN* was not planning on turning the macnine on *CONTIMITUS*. He did not know that was the control panel that set the apparatus off, and that it was also aimed at whoever was in the view screen! In case you are wondering, those are two view screens on that fourth page; one at the con-

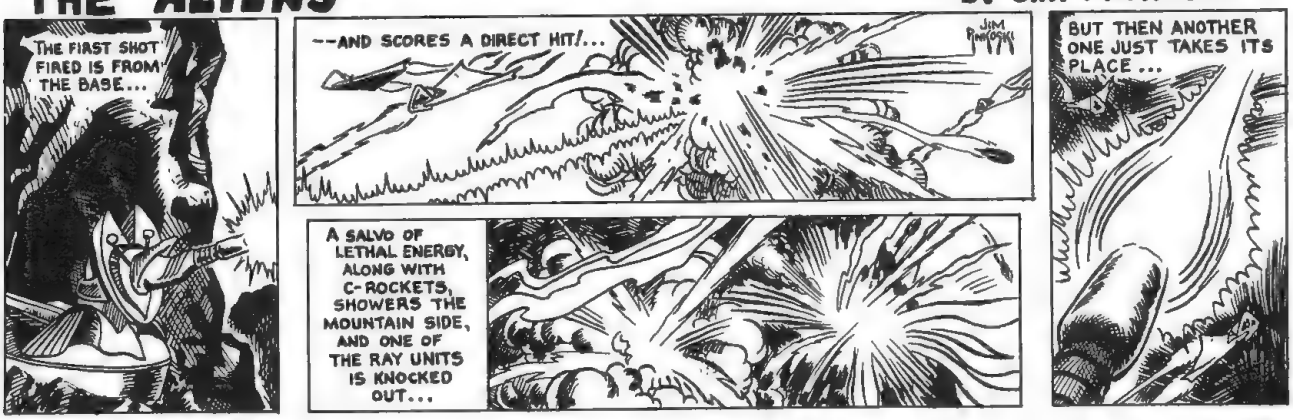
THE PHANTOM
By Lou Falk
-LITTLE, I TOLD YOU TO STAY IN YOUR CABIN
COOKIE, BACK TO YOUR GALLERY, YES, POPSY
BOSS--THIS PHANTOM--THAT WAS THE GUY WE TANGLED WITH!
LET'S STEAM UP--AND TAKE OFF!
ARE YOU ALL CRAZY? WE'VE GOT A MILLION-DOLLAR RACKET SET UP HERE.
YOU WANT TO LEAVE IT--BECAUSE OF A NATIVE SUPERSTITION--A FAIRY TALE?


THE ALIENS (26)
BY Jim Pinkoski
THE ALIEN SPACE CRAFT LANDS...
AND THOUGH WHILE STILL A GOOD DISTANCE AWAY, THE FLEET FROM LENAL PINPOINTS THE LOCATION OF THE SECRET BASE ON THE ROCKY DEMOSIAN TERRAIN...
WE MAY HAVE ENOUGH TIME, BUT WE STILL HAVE TO HURRY!
JIM PINKOSKI


THE ALIENS (27)
BY Jim Pinkoski
THEY RUN THROUGH A HALLWAY THAT BRANCHES OUT TO MANY ONCE-ORNATE, NOW-CRUMBLING CHAMBERS, AND THAT ALSO LEADS TO ONE OF THE DEFENSE CENTERS...
THIS IS ONLY A PART OF THE HUGE UNDERGROUND CITY, THAT, THROUGH THE AGES, BEGAN TO DECAY AND DIE. BUT PORTIONS OF THE CITY STOOD IMPERVIOUS TO AGE...
--MAINLY, THE SECTIONS THAT HELD THE ALIEN'S MACHINERY...
JIM PINKOSKI

THE ALIENS (28)

BY Jim Pinkoski


THE FIRST SHOT FIRED IS FROM THE BASE...
--AND SCORES A DIRECT HIT!...
Jim Pinkoski '70
A SALVO OF LETHAL ENERGY, ALONG WITH C-ROCKETS, SHOWERS THE MOUNTAIN SIDE, AND ONE OF THE RAY UNITS IS KNOCKED OUT...
BUT THEN ANOTHER ONE JUST TAKES ITS PLACE...

trol panel, the other quite large, mounted on the wall. It is not a chamber that *HOMAN* had to be placed in. Concerning dialog, I strived to have the characters speak as if they were true people. *CONTIMITUS* is sure of himself, calm, more than intelligent. *HOMAN* becomes enraged, partially blinded by hate; step by step his dialog shapes into basic swearing. I can see the Comics Code stepping in and have *HOMAN* screaming: "Darn you, darn you! DARN YOU!"

In conclusion: I left much for you to think about by ending the strip like I did. Yes, *where will it go from there?* Yes, there are many, many possible directions. I believe this strip succeeded because it should stimulate you to do a little thinking on your own...

This *PHANTOM* strip appears here because it envolves swiping. Compare it, if you will, to #32 of *THE ALIENS*. In all my work within these many pages there exists five other swipes. From Joe Kubert came another figure on that same strip, and on #27's first panel the figure at the left was taken from another *BUCK ROGERS* strip by Murphy Anderson. *THE ANCIENT ONE* was by Ditko, of course, and the sketch of *VAMPIRELLA* was inspired by Frazetta's portrayal of her from the fourth issue. Those of you who have seen Randy Adams' zine, *POW!*, will notice the similarities between its beautiful cover painting by Bob Juanillo and my *VAMPIRELLA* painting.

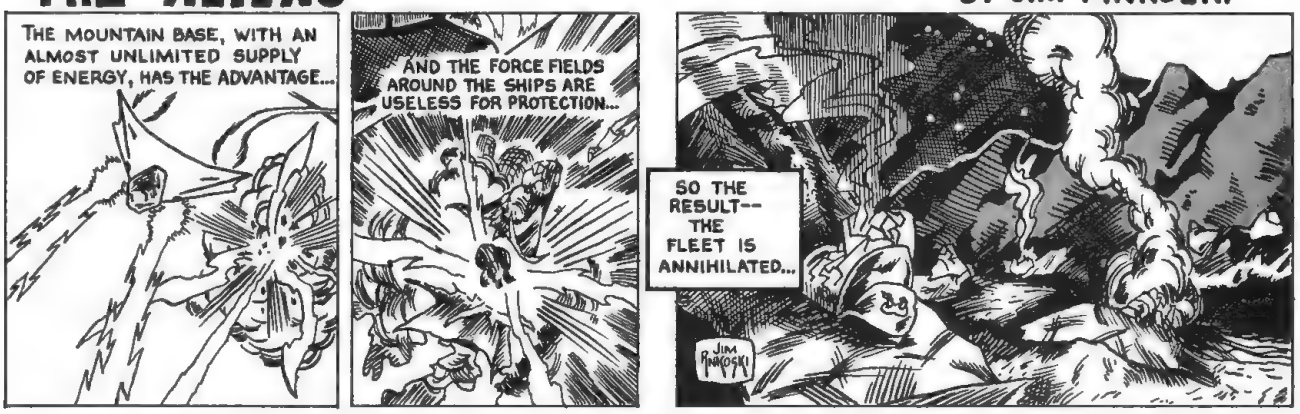
Now it is 6:30 in the morning, and, as I wonder how to draw this article to a close, my mind is ceasing to function and slowly rot away. I hear that is typical for cartoonists. Possibly here I should express my appreciation to my younger brother Ken for posing as *VIBRAMAN* on page three and to Randy for leaning forward at the last moment to be changed into *HOMAN* on the sixth page. Gads, live models for the artist! For free, yet! Here I stop to pause-- I could very easily ramble on and write the usual crap that many come out and, very truthfully, say: *"Long hours and much love went into this endevor, and it appears that with this issue, MODERN COLLECTOR'S REVIEW has reached a peak, the rewards reaped from it, on to bigger and better things, etc., etc..."* You people would read it and think, "Yeah, yeah--" But I believe you people deserve more credit than that, you're not stupid, spastic idiots. Judging by the many hours I have spent with pen or brush in hand, my work is backed by a deep unexplanable love. True, there will always be someone better than myself, just as there will be someone worse. You yourself should nave enough intelligence to judge all the work within these pages from a *positive* point of view, judge each on their own merits. Believe me, neither you nor I get anywhere by being negative. That I'm positive about!...

this zine is to be enjoyed, and if you show it half the amount of appreciation I do -- great!...

Peace/ Jim Pinkoski July 10, 1970

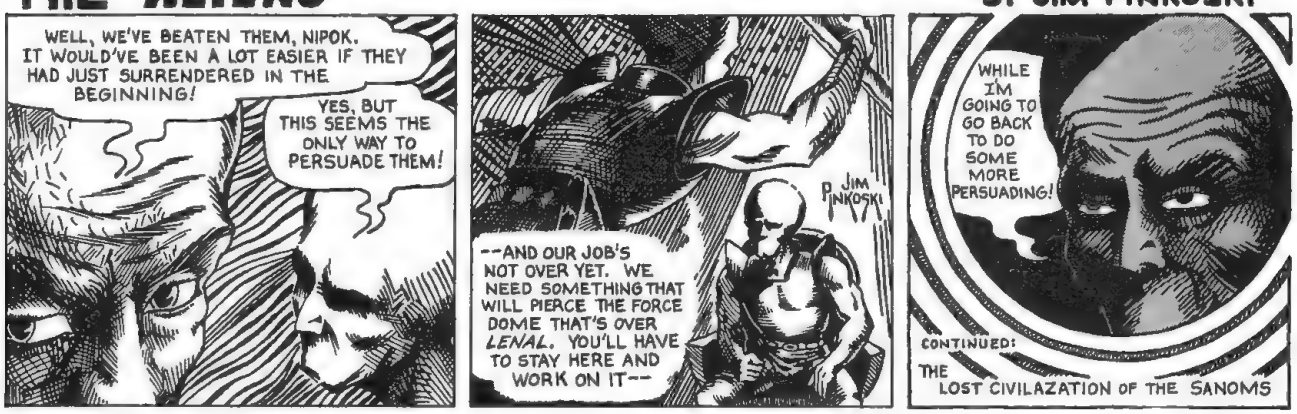
THE ALIENS (29)

BY Jim Pinkoski


THE MOUNTAIN BASE, WITH AN ALMOST UNLIMITED SUPPLY OF ENERGY, HAS THE ADVANTAGE...
AND THE FORCE FIELDS AROUND THE SHIPS ARE USELESS FOR PROTECTION...
SO THE RESULT-- THE FLEET IS ANNIHILATED...
Jim Pinkoski '70

THE ALIENS (30)

BY Jim Pinkoski


WELL, WE'VE BEATEN THEM, NIPOK. IT WOULD'VE BEEN A LOT EASIER IF THEY HAD JUST SURRENDERED IN THE BEGINNING!
YES, BUT THIS SEEMS THE ONLY WAY TO PERSUADE THEM!
--AND OUR JOB'S NOT OVER YET. WE NEED SOMETHING THAT WILL PIERCE THE FORCE DOME THAT'S OVER LENAL. YOU'LL HAVE TO STAY HERE AND WORK ON IT--
Jim Pinkoski
WHILE I'M GOING TO GO BACK TO DO SOME MORE PERSUADING!
CONTINUED: THE LOST CIVILAZATION OF THE SANOMS

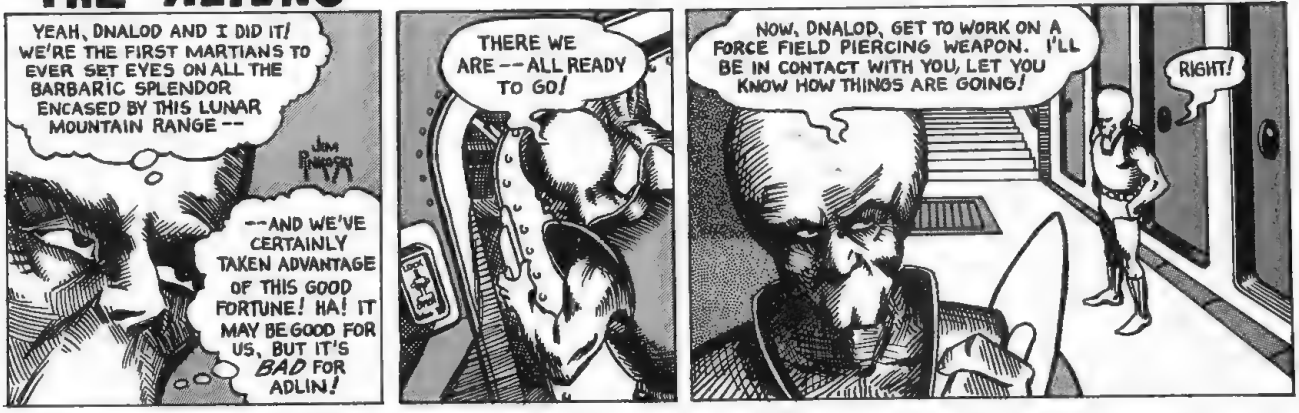
THE ALIENS (31)

BY Jim Pinkoski

I THINK WE NEED TO DO A LITTLE MORE BEFORE WE FACE ADLIN TO OUST HIM, DNALOD! AFTER I GET A FEW BOMBS LOADED ON BOARD THE SHIP WE'VE BEEN USING, I'M GOING TO PAY SOME PEOPLE A LITTLE VISIT--AND I THINK IT WILL BE VERY UNFORTUNATE FOR THEM!
IT'S QUITE AN ARSENAL THAT WE'VE GOT HERE--HARD TO BELIEVE THAT THERE'S NO LIVING SOUL AROUND HERE EXCEPT US!
BUT WHO KNOWS? MAYBE THERE ARE SOME PEOPLE LIVING HERE! AFTER ALL, DNALOD, WE HAVE GONE THROUGH QUITE A BIT OF THIS CITY, BUT NOT ALL OF IT!
YES, I REMEMBER THAT DAY VERY WELL, ABOUT FOUR MONTHS AGO--WHEN WE FOUND THIS PLACE--THE LEGENDARY LOST CITY OF THE SANOMS!
JIM PINKOSKI

THE ALIENS (32)

BY Jim Pinkoski

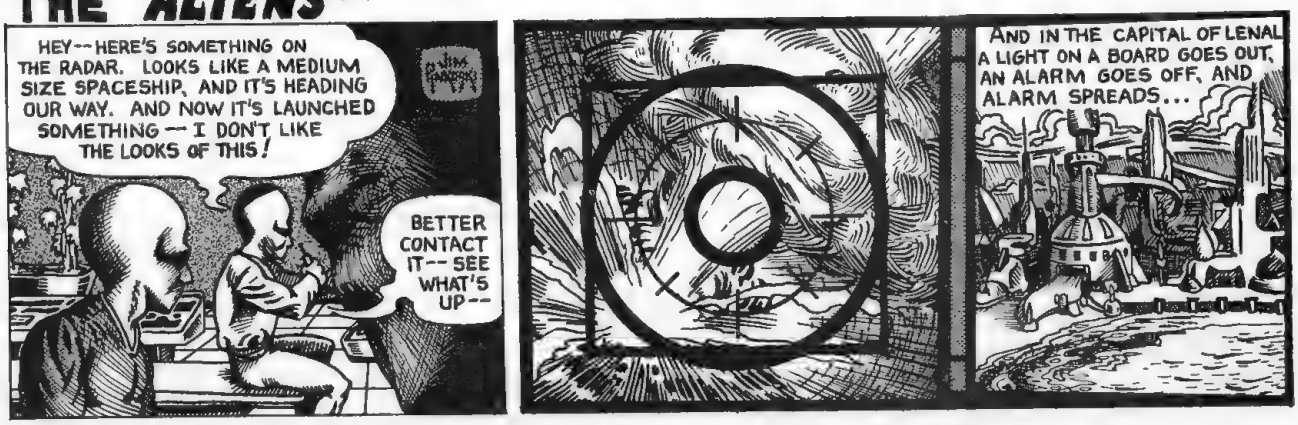

YEAH, DNALOD AND I DID IT! WE'RE THE FIRST MARTIANS TO EVER SET EYES ON ALL THE BARBARIC SPLENDOR ENCASED BY THIS LUNAR MOUNTAIN RANGE--
--AND WE'VE CERTAINLY TAKEN ADVANTAGE OF THIS GOOD FORTUNE! HA! IT MAY BE GOOD FOR US, BUT IT'S BAD FOR ADLIN!
JIM PINKOSKI
THERE WE ARE--ALL READY TO GO!
NOW, DNALOD, GET TO WORK ON A FORCE FIELD PIERCING WEAPON. I'LL BE IN CONTACT WITH YOU, LET YOU KNOW HOW THINGS ARE GOING!
RIGHT!

THE ALIENS (33)

by JIM PINKOSKI

A SMALL BUT POWERFULLY LADENED SPACE CRAFT STREAKS THROUGH THE THIN UPPER ATMOSPHERE OF MARS...
JIM PINKOSKI
ITS TRAJECTORY CARRIES IT NEAR THE OUTER REGIONS OF EILSEL, WHICH IS THE COUNTRY THAT IS CONTROLED BY ADLIN...
SET AT 100-MILE INTERVALS ARE LOOK-OUT UNITS THAT FORM A RADAR NETWORK ACROSS EILSEL...
--AND UNIT 17 IS NIPOK'S FIRST TARGET!...

THE ALIENS (34)


HEY--HERE'S SOMETHING ON THE RADAR. LOOKS LIKE A MEDIUM SIZE SPACESHIP, AND IT'S HEADING OUR WAY. AND NOW IT'S LAUNCHED SOMETHING--I DON'T LIKE THE LOOKS OF THIS!
JIM PINKOSKI
BETTER CONTACT IT--SEE WHAT'S UP--
AND IN THE CAPITAL OF LENAL A LIGHT ON A BOARD GOES OUT, AN ALARM GOES OFF, AND ALARM SPREADS...

THE ALIENS (35)

COMMANDER! UNIT 17 HAS CEASED TRANSMITTING! IF IT WERE SOMETHING LIKE A POWER FAILURE, AN EMERGENCY SYSTEM WOULD CUT IN, BUT IT SEEMS TO BE MORE THAN THAT!
CONTACT ANY AIRCRAFT IN THE AREA TO CHECK ON IT! I'M GOING TO INFORM THE EMPEROR...

SOON...
FIRST MY FLEET'S DESTROYED, AND NOW THIS! IF THERE'S ANY CONNECTION --!
"YES, ADLIN, YOU HAD BETTER BEGIN WORRYING, BECAUSE I'M GOING TO GET YOU!"
JIM PINKOSKI

JUNE 25, 1970

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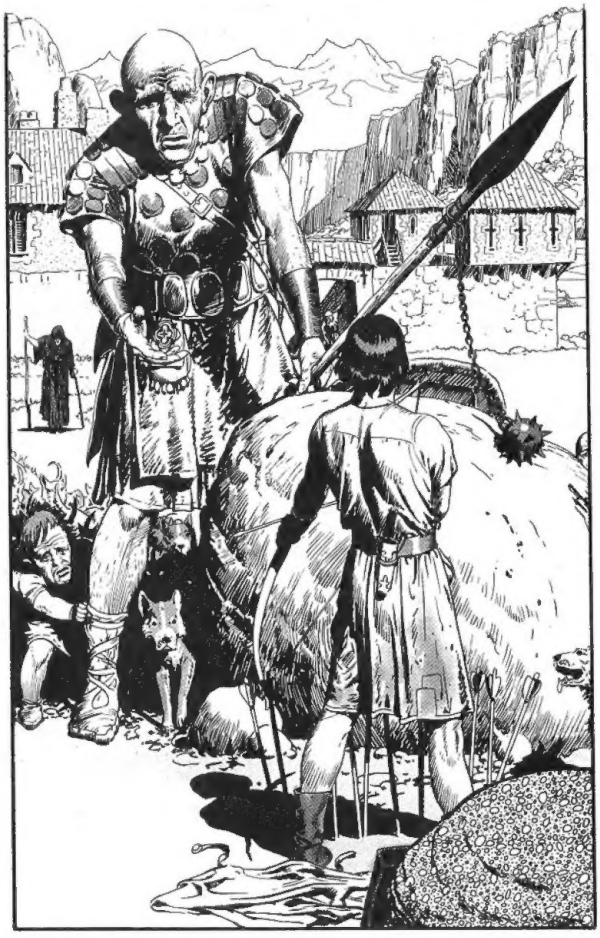
MCR EDITORIALS

by Jim Pinkoski

Life is somewhat an odd thing to think about. It continues, on and on, following its cycles, of which there are supposedly seven. The Seven Cycles. Knowledge like this exists for all those who wish to learn it. The only stipulation is that you be ready to accept it, which I must admit, lessens the number of individuals involved. Of course, these things are difficult to be proven that they are as men say they are. They cannot be materially seen or touched. It takes an inner awareness, the ability to accept their existance by your own individual use of reasoning. To be able to admit that there is the *possibility* of things existing by the will of GOD that we have been kept ignorant of; this is definately the first step. A step, one of the many endless ones we *must* take. Examples cited could be reincarnation, ghosts, life throughout the universe, and the many accomplishments in the field of parapsychology or ESP. And I apologise for all this "deep" philosophizing here. I hope it does not bother anyone. But you might find the time to read up on these subjects. After all, that is what we are all living for: *to experience and learn.*



PRINCE VALIANT has attracted my interest. As it usually happens, you decide to begin collecting a certain strip; then you wonder why you didn't start five years earlier. This seems to be what has happened to me again. Plenty of hindsight, but lacking a little in foresight. What postponed my collecting *PRINCE VALIANT* was quite simple: I just wasn't ready for the idea of guys looking like they were wearing *lipstick.*

It was the *PRINCE VALIANT* books that began the whole thing. I was in no condition to try to collect the first 30 years of the strip as it saw print, but now I settled down to latch onto as many as possible. I bought the seven books and now am hooked. I put together notebooks that hold over a hundred Sunday strips that I myself managed to save. Now I look for ways to find the money and ways to latch onto the others that I missed. Hal Foster is a genius, as an illustrator and as a story teller. A *genius.*

Jimi Hendrix is dead. One of many excellent entertainers, he was truly one of the best guitarists whose creative talents reached out to please the millions around him. And Janis Joplin.

It's very unfortunate that the things we love cannot last forever. And *PRINCE VALIANT* from the hand of Hal Foster will someday die also. The times upon us now see the help of others coming to ease the job that is becoming more difficult with age. Mr. Foster is in his 70's, and we observe on Sunday mornings other professionals lending their talents to the *PRINCE VALIANT* strip, Wally Wood among them.

Within these pages of *MCR* we find work done by the hopeful, aspiring new artists. If it be our fate, tomorrow we will be the established. It is the way of things, the coming and going of glories. A person learns to respect the things that have been done before him, then...

MCR EDITORIALS

by John McLaughlin

You now hold in your hands the combined effort of a good number of talented people who have worked hard to make this endeavor the best we could bring you. I don't know where Jim stands on this point, but *I'm* still not satisfied.

Certain things, I feel, could have been improved upon. Crom only knows what we could have come up with had we only a little more time and money to work with. This issue, we operated on a rather tight budget ...hence our somewhat eccentric publication schedule. We also ran into a few production hangups ...but that's only the type of trivia another zine editor could understand, so...

Reflecting on four years of fan publishing, I've asked myself if *MCR* has accomplished its purpose --if (to all ends) any purpose at all. To answer that I'd have to review all the things I've presented from *MCR #1* to the present.

As far as being a readable and enjoyable piece of fan literature, yes. The articles on Robert E. Howard, Edgar Rice Burroughs, as well as the comic-oriented material were useful to a number of fans. I've letters in my files to prove that. The art and the portfolios illustrate the fact that the word "quality" doesn't necessarily have to be accompanied by the word "professional."

We've presented the most controversial article ever in "Dan Adkins & the Incredible Tracing Machine." The fan fiction pieces we've presented were viewed by some to be exceptional, others to be above the average --and by all to at least not be dull and boring.

One of the most mature and sound statements I have ever heard comes to mind... "Nothing is attained by judging anything negatively." While, perhaps, it doesn't bear the romantic rhymescheme of popular proverbs and morals, its point is all too clear. Conclusively, *MCR* truly *has* accomplished its purpose.

Whoever said that "all good things must come to an end," was, from my point of view, not entirely inerrable. For although the *MCR* odyssey terminates with this issue, it is only appropriate that it also be the beginning for the members of the *MCR* staff.

Tom Christopher and Richard Corben have already, with sure and bold strokes, written themselves into the history of the comics. The name Pinkoski may soon be familiar to those that follow the Warren line of magazines.

...As for myself... a short rest. I'll be spending more time developing what art talents now lay dormant within my cranium, and I'll be venturing to see how many rejection slips from the SF pulps I can accumulate.

But, the groundwork has been completed. We now feel that the knowledge to recognize what should be printed and what should not is ours. Plans, already, have been formulated in regard to future projects. As I said, mine is a brief respite.

My personal thanks to our cover artist, Bob Kline, for coming up with some excellent material at the last minute to replace Bob Juanillo, who was unable to be with us this issue. Thanks Bob, for taking the time to supply two picky people with "just the right thing."

Our thanks to Mr. Joe Kubert for granting us the interview and for being such an inspiration to so many; and a hearty back-slap to Randy Adams for obtaining the interview for us all.

...PEACE... ...OMEGA

MIGR
JIM PINKOSKI
1971